THE EMBROIDERY AND BEAD WORK OF KUTCH AND SAURASHTRA

DEPARTMENT OF ARCHAEOLOGY

सत्यमेव जयते

GOVERNMENT OF GUJARAT

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The Embroidery and Bead Work *of* Kutch and Saurashtra

J M NANAVATI M P VORA M A DHAKY

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Editor J M NANAVATI

GOVERNMENT OF GUJARAT

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of Kutch and Saurashtra

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Department of Archaeology
Gujarat State India

J M NANAVATI   M P VORA   M A DHAKY

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Foreword

CHIEF MINISTER
सत्यमेव जयते
GOVERNMENT OF GUJARAT

Sachivalaya, Ahmedabad–15.
15th July, 1964.

Whenever I come across a fresh publication on Indian arts and crafts, a thought immediately springs whether the beautiful crafts of each State are capable of fuller treatment, each single one covering an independent volume. For some years I had in my mind the arts and crafts of Gujarat: the answer is given in this publication devoted exclusively as well as comprehensively to the two of the more notable crafts of the immediate past in Kutch and Saurashtra territories of the State. This is, I am told, the first of the series of publications contemplated by the State Department of Archaeology on Museum side. I have found it very rewarding; the readers, including experts, are of course the best judges.

Balvantray Mehta

(BALVANTRAY MEHTA)

Introduction

सत्यमेव जयते

INDUMATI CHIMANLAL
Minister
Education and Social Welfare,
Sachivalaya, Ahmedabad–15.
29th June, 1964.

Gujarat State is rich in craft traditions. Its contributions to this field are not only distinct and lasting : they are, by common consent, beautiful. The fame of its tie-dye textiles has once more spread far and wide. Some readable literature on 'patolas' and 'bandhanis' is also now available. The 'jhari kam' of Gujarat, particularly of Surat and Ahmedabad, still awaits a critical survey. The wood work, once a classical and a widely practised craft, has eventually merged into folk craft and is almost disappearing ; it deserves revival to suit the present needs. At least some critical literature on that subject should be found by way of nicely edited publications. The clay toys and symbolic offering figures of animals are receiving now new interpretation at the hands of critics. Happily meanwhile, a detailed monograph on the Embroidery and the Beadwork of Kutch and Saurashtra is presented here by its authors for the general readers as well as the specialists.

The attitudes, while treating such subjects, vary. Purely aesthetic approach is one way of looking at it : technical is another ; a third one pertains to the interpretation of symbolism either in relation to or in expurgation of the social context. The authors, it seems to me, have attempted to steer a middle course which may satisfy the needs of different outlooks as far as possible.

The scientific discipline of classification and regard to chronology form a firm backbone of the exposition here. Apart from findings, revealing doubtless, the choice illustrations of several distinct schools possibly see broad daylight in this publication for the first time ; and this too, I feel, is no small a contribution. The present monograph, I believe, adds substantially to the facts already known.

Indumati Chimanlal

(INDUMATI CHIMANLAL)
Minister for
Education and Social Welfare.

Editor's Note

Since 1949, the State Department of Archaeology has undertaken a number of research programmes embracing extensive explorations, excavations, monument survey, and, on the museum side, craft surveys. The results of the monuments survey are now being published in a series of monographs. *The Ceilings in the Temples of Gujarat* has already appeared as Vols. XVI-VII of the Bulletin of Baroda Museum. The second one, *The Maitraka and the Saindhava Temples of Gujarat*, is in press. Two consecutive reports on the excavations at Prabhas Patan are at the moment being finalized. Preparations for bringing out the first issue of the Departmental Bulletin 'Ancient Gujarat' are also entering the final stage. Meanwhile, the present monograph contemplated soon after the survey work of the crafts involved, is now placed before the savants and students of Indian handicrafts.

I must thank SHRI M. P. VORA, President, Archaeological Research Society, Porbandar, and my colleague SHRI M. A. DHAKY for their valuable collaboration in preparation of this monograph.

SHRI G. J. GONSALVES, Director of Printing and Stationery, Government of Gujarat, Ahmedabad and Manager, Government Press and Stationery Department, Baroda and his colleagues harnessed all their resources at their disposal and took deep personal interest and pains to see it coming out nicely. I thank them all.

J M NANAVATI

To

Indian Craftsmen

I

The Embroidery of
Kutch and Saurashtra

J M NANAVATI M P VORA M A DHAKY

Preface

Indian folklore possesses a vitality that is at once dynamic and persistent : its resources are potent and perennial : its roots lay deeper in the soil of India. Folk designs on pottery, or mural together with clay toys have inspired some of the soulful modern trends in painting and sculpture. Folk music and dances favoured alongside classical, or modern, lend colourful touches to festivities as well as movies. Folk embroidery, when tapped as a design source for textiles and paintings, has quickened some of the more graceful creations of art, no matter commercial, of our day. Its beginnings are wrapped in timelessness : its end is now in sight.

The embroidery of Kutch and Saurashtra, hitherto only partially known, its potentialities only sparingly revealed, could now show what it stood for and sought into. It ranges from pure folk to full-fledged urban : from elemental to highly sophisticated. Its rich repertoire may now be utilized for the creation of new forms of art, whether in its own domain or outside in other fields. Its aesthetic appeal apart, it will respond to archaeologists and sociologists for their uses as well.

The studies on Indian handicrafts, the critical ones are meant, have just begun. Two decades have not yet elapsed since the first dispassionate search in the world of Indian embroidery found initiation. To expertize, at this stage, will remain little short of pretentiousness : one may not be always right in an assertive evaluation. At the same time, an approach with some method, academic, and for that matter clinical though, may not perhaps be found so unfruitful or impertinent, or fit for condemnation if the point does not lose sight of the ultimate reason of the existence of the craft, which is like arts, the urge of a creative mind, conscious, unconscious, or subconscious, which seeks to express form, if not always beauty, as it conceives it.

J M NANAVATI M P VORA M A DHAKY

Acknowledgments

The authors are deeply indebted to DR. (MRS.) GRACE MORLEY, Director, National Museum, New Delhi for furnishing the photographs of excellent specimens together with the permission to incorporate them in this monograph. MISS KRISHNA GUPTA of the Textile Section of the Museum helped in the selection of material to the State Department.

DR. MOTICHANDRA, Director, Prince of Wales Museum, Bombay furnished the photos of some of the best specimens in Museum's rich collection. The authors' heartfelt thanks are due to him for his ungrudging co-operation.

The gratefulness of the authors is due to SHRI GIRABEN SARABHAI for not only permitting the study of the rich, rare and exquisite collection of Calico Museum of Textiles, Ahmedabad, but also for generously allowing the publication of photos of the important specimens in this publication. SHRI R. J. DIKSIT, in charge of the Museum, heartily co-operated during the study of the exhibits : SHRI DIKSIT also helped in the selection of photographs.

The authors' gratitude to SHRI AJIT MUKHERJEE, Director, Crafts Museum, All India Handicrafts Board New Delhi for permitting the study of their precious collection may be warmly acknowledged here. SHRI CHAMOLI who supervises this section of the Museum lent cordial help at the time of the examination of specimens.

SHRI RAJENDRA SURKATHA, Hon. Curator, Sardar Vallabhbhai Patel Museum, Surat and SHRI S. H. MEHTA of the Museum took personal pains in choosing the specimens as well as obtaining permission from the Municipal authorities to photograph and to publish them in this monograph. The authors register their deep sense of thankfulness to both of them.

The authors are equally indebted to the authorities of Gandhi Smriti, Bhavnagar, and, to SMT. KUSUMKUNVARBA JHALA, MRS. VILOOBEN WADIA and other organizers of the Embroidery and Bead Work Exhibition, Porbandar (1957), as well as to those of Sheth Girdharbhai Sanghrahalaya, Amreli for the photos of the specimens exhibited by them. SHRI INDRASHANKAR RAVAL, Curator, Barton Museum (Gandhi Smriti) Bhavnagar, and SHRI HIRALAL SHAH, Curator, Amreli Museum very heartily extended their co-operation.

DARBAR SHRI HATHIAWALA Bilkha, DARBAR SHRI BHOJWALA Chuda, DARBAR SHRI NAJWALA and DARBAR SHRI THARANWALA Chadia, late DARBAR SHRI DADABHAI CHAMPRAJBHAI KHACHAR Gadhada, SHRI CHITTARANJAN RAJA (M P) Junagadh, SHETH SHRI CHAMPAKLAL MEHTA Amreli, DR. M. R. MAJMUDAR Baroda, SHRI D. T. GHEEYA Bhavnagar, SMT. LEELABEN VAMANRAV MEHTA Jamnagar, SMT. HEERABEN SHAH Rayan, Kutch, SHRI CHHAGANLAL MADHAVJI and his partners of Saurashtra Bharat Kala Mandir, Ahmedabad, and M/s. Jetha Ramji & Sons, Bhuj, placed their very representative and first class collections at the disposal of the authors for study purposes. Authors' deep debt of gratitude is due to them all. Several of the illustrations are published here thanks to their generous permission.

SHRI B. L. MANKAD, Director, Museum and Picture Gallery, Baroda, extended his warm co-operation by supplying very fine photos of the specimens from the Museum's noteworthy collection. SHRI P. G. GUPTE, Keeper, Science Section and SHRI M. N. GANDHI, Keeper, Art and Archaeological Section of the Museum helped select the specimens. To them authors' gratitude is due.

SHRI G. N. CHHAYA, Social Welfare Officer, Rajkot and SHRI DEVJIBHAI SOLANKI of the Social Welfare Department and SHRI N. H. PANDYA, Manager of the defunct Saurashtra Emporium, Rajkot, also put their rich and varied collections for study. To them the authors' heartfelt gratefulness is expressed. They also permitted to photograph and to draw some of the more important specimens. Some of the photos have been reproduced here by the courtesy of Social Welfare Department, Gujarat State, and SHRI N. H. PANDYA.

The authors likewise wish to record their deep sense of gratitude to SHRI G. B. DERASARI, Assistant Manager, Government Emporium, Ahmedabad, for putting the valuable collection of the Emporium at their disposal and permitting incorporation of their illustrations in the present monograph. SHRI M. J. PANDIT of the Emporium took appreciable pains in helping at the time of study and making the photos of the specimens.

In addition, collections of the Museums once under the control of the State Department of Archaeology such as Watson Museum, Rajkot, Museum of Antiquities at Jamnagar as well as Junagadh, and Kutch Museum, Bhuj were also utilized for the purpose. The authors' deep sense of gratefulness to DR. P. M. JOSHI, Director of Archives and Historical Monuments, former Bombay State, for his generous permission he then granted for the purpose must be recorded here.

In this endeavour, the authors have been heartily assisted by SARVASHRI B. K. DESHMUKH and V. P. PAREKH (Photographers), P. S. KHATRI, G. S. TELANG and O. P. AJAWALIA (Draftsmen), SHRI D. P. MEHTA (Artist-modeller) and SHRI V. V. DAVE (Site Supervisor). SHRI P. D. CHUDASAMA (Pottery Assistant) assisted in the survey work and drew the designs of some of the more significant motifs and patterns discussed in the monograph. SHRI HARJIVANDAS PANDIT (Portrait Art Studio, Porbandar) made several photographs published in this monograph. To him the authors wish to express their thanks.

J M NANAVATI M P VORA M A DHAKY

Introductory

There is, perhaps, no isolation in the world of expression in relation to time and place. Modern arts, painting and sculpture, evince strong blood relations with modern architecture. And literature, music, and dance of the present day possess the same common denominator, modernity. The classical world which changed the faces but never the core, from the earlier epochs to the beginnings of modern times, has always tended to be classical in spirit and form in all its manifestations. And then there is the world of folk, no less bountiful, where many crafts seek to gravitate, including some schools of embroidery. The folklore is no exception in its effulgence of a common expression, cognation, through all its media.

Modernity, with its contempt for the traditional, has drifted to the opposite end of the scale. But what is important, it does not disdain the folk world. It has in fact exploited the rich mine of the folklore to the advantage of its own creativity. Those folk expressions which border on primitive and for that matter bolder and more vigorous, even at some moments uncanny, meet a ready approbation of the modern mind. The figural work in the embroidery of the Eastern Punjab, Monghyr (Bihar) and in the patch work of the Rabaris in Kutch falls in this category. The language it utters is inaudible, but not inarticulate : abstract, but not disturbing ; it emanates from and is a reflection of the deep-seated psychic forces. Closely akin in spirit is the language of symbolism used by the Meos of Alwar and Kathis of Saurashtra in their embroidery. A second category is represented by the *kanthas* of Bengal and the pictorial class of embroidery of the Kathis which collect the joyousness of the rural imagery with the verve of line possible in the plastic world of terracottas only. The third group is staged by the sophisticated embroideries of the upper class where the needle worker does not lag behind a court painter or a jeweller. The imperial embroidery of the Mughals and the contemporary examples of princely Rajasthan are precursors to the Chamba, or broadly speaking, Pahari work, Kashmir embroidery, and the embroidery of the Mochis of Kutch. Intellectualized in concept, and flared up by the play of niceties in execution, these preciosities of the mannerist schools were created by the craftsmen who seemed to deign it profane to go out of their age-old fort of classicality. The embroidery of Sind, *phulkari* of West Punjab, and the needle work of the Jats of Kutch, expurgated though of the pictorial elements, still sit on a pedestal of classicality. But it is the women at home, the peasant and the tribal women in particular, whose unshackled imagination and thoughts unspoilt by urbanized ideals, conjure up a world that throbs with life and a spontaneous liveliness unknown in the slick prodigality of the professionals. And that is why perhaps, when the patronage was removed, many of the glamorous but artificially fostered urban traditions heard their death knell. The vagaries of fashions hastened their end. But the needle of the peasant woman, despite the onslaughts of urbanization, has still not rested in Kutch and Saurashtra. It goes back to the sources, fecund, earth-bound, and inexhaustible. By afternoon hours, after the harvests when the summer wind blowing from the river sweeps over the mud-rammed courtyard and when the lull is broken only by the hammering of a woodpecker, the peasant woman is still seen busy embroidering the trousseau of her young daughter. Each year, during days that permit some leisure, the mother ceaselessly goes on with her needle. And after a decade a heap of delicately embroidered garments is ready for the dowry of her beloved daughter who shall now proceed as a blushing bride to her father-in-law's house. And thenceforth, with the flowered costume, she shall move from the field to the festivals like a bush under a spell of a perennial spring.

The tradition of embroidery in India extends back deep in the past. But the references to embroidery in ancient literature are scanty and then not always undoubted.[1] The archaeological evidences supporting the antiquity of the craft of embroidery are equally rare. The cloak showing the trefoil motif on the steatite bust of the priest of Mohenjo-dero may or may not represent the earliest evidence of an embroidered cloth in India.[2] The incised patterns on the *dhoti* of the sculpted images of Bharhut and Sanchi (2nd and 1st cent. B C) and those of the subsequent Kushan Period have been supposed to represent the embroidered ones.[3] The more reliable, if not altogether tangible, evidences are furnished by the murals in Ajanta caves, particularly the later ones datable to 6th or 7th century.[4] It is very likely that the incised patterns depicted on the garments of the *nayikas* and *salabhanjikas* from Laksman temple (954) Khajuraho, and Gyaraspur (987), as well as the portrait figures in the Hastishala of Tejpal temple (1232) at Dilwara on Mt. Abu may have been intended to represent the embroidered ones after actual instances.[5] But the concrete examples in existence of embroidered cloth in India date not earlier than the Mughal Period and for that matter hardly antedating 16th century to be precise.[6] In Gujarat proper, in such cities as Cambay and Patan embroidery was a flourishing trade in the 16th and 17th century when embroidered cloths were exported to London.[7] In Kutch, and Saurashtra territory, to our knowledge, specimens anterior to early 19th century have not come to light so far.

Kutch Embroidery

From the preceding century, Kutch embroidery has become famous the world over. But Kutch embroidery like that of its neighbour Saurashtra, covers within its ambit, a number of schools, each one distinct from the other. Some of these are rather less known or pass under wrong attributions.[1] The more important traditions are those represented by Mochis, and the Jats together with Matuwas and Lohanas of Banni tract. Those of Kanbis, Ahirs, Rabaris and Mahajans may also be noted.

MOCHI SCHOOL

The needle work of this celebrated school in Kutch is popularly known as *Mochi bharat* otherwise called *aari bharat* from the *aar* or Indian crochet used in working the chain stitch. It is in fact this particular variety of embroidery that passes under the general label of *Kutchi bharat*. Mochis or the members of the traditional Shoemaker community are the principal craftsmen once actively engaged in this particular craft. The tradition has it that they learnt their craft from the Muslim craftsmen who in turn had inherited Mughal idioms in their workmanship. There is some truth in this tradition as the analysis of their works does not fail to reveal.[2] The earlier specimens of this school, however, rarely reflect the finesse seen at the end of 19th century. From the beginning, their craft was localized to Bhuj, the metropolis of the defunct Kutch State, though a few workers are also known from Mandvi. This sophisticated school was for the most part patronized by the rulers of Kutch. The craftsmen were more or less permanently engaged by them. Their work was in constant demand and in prodigal output too during royal marriages, the occasions of the kind being quite frequent in former times in Kutch. The richly embroidered silks were needed as gifts to a British Political Agent, Governor, or Viceroy during his visit to the State.

Mochis make an almost exclusive use of chain stitch (*sankali-no tanko*). As a background the best kinds of silken cloths including varieties of satin commonly known as *gaji* and *atalas* throughout Gujarat were preferentially used although at times Kashmir, or European woollen pieces were also employed. European or the Chinese silk is also to be found ; but the more frequent use was made of *gaji* from Surat and *atalas* from Mandvi and Jamnagar. The silken fibres for the needle work were imported from Western countries and sometimes from China : these were commonly known as *Basarai heer* and *Chinai resham* respectively.

The work is executed with the aid of an *aar* sharpened to a degree of fineness of stitch required. The best work is produced by such very sharp *aars* and by using the finest silken fibres. The stitch is worked out from below the cloth in the lap and going away from the operator. Although the technique is simple in principle, it requires considerable skill and a long practice before a craftsman can boast to produce a work of outstanding merit. It also involves pretty long period for the completion of an elaborate piece of work. An individual chain in a fine work is always minute, uniform in appearance and never abandoning the correctness of lines.

In this type of work, mostly we find a petticoat piece (*ghaghara-pat*) and frilled skirt, *choli*, *sari*-border, cap (*kuchali*, *natiya*), and sometimes wall hanging, coverlet (*chakla*) and a *toran*.

The usual motifs comprise *buttis* available in a large number of varieties that were derived originally from Persian or Mughal stock. On some of the *buttis* perch a handsome little pair of parakeets, or *bulbuls*.[3] Thanks to Western impact roses and flower baskets are also included, especially in later specimens.[4] The *buttis* are often alternated with peacocks of exceedingly beautiful forms.[5] In some cases peacocks are replaced by the figure of a damsel (*putali*).[6] In rare cases, *buttis* are altogether dispensed with. Instead, caparisoned elephants and horses with saddlery cater to the eye.[7]

The perfection of the work, rather meticulous, is partly due to the peculiar method of preparing the skeleton of the composition first on the ground cloth by means of block printing. Normally, one or two kinds of *buttis* and a peacock, or other suitable motifs as their substitutes, are discretely grouped and spaced in a formal but attractive fashion. The borders are often of the most florid character where stylized flowers commonly known as *karamphuls*, and at times *nadirshai butta* are intermixed with the vegetal creepers running throughout in a rhythmic continuity. The patterns for these intricate borders were likewise printed first with wooden blocks, essentially longer ones, to bring about uniform design without too frequent a repetition. The blocks at the most supplied the barest outlines ; within these uniform and fixed limits, the artist gave full play to his abilities by conjuring delightful colour combinations and by filling in subtle and detailed shade variations often graded to amazing minuteness. Verily, it then ceases to be embroidery and steps into the realm of painting. The finest specimens betray the classic beauty matched only by the one of delicate Chinese, Japanese, or Rajasthani work of the same category, the remaining schools would take a second place, Kashmir included.

Vaishnavism prevailed and still prevails in Kutch : and, embroidery was brought to the service of Shri Krishna. The embroidered *pichhawais* in the Havelis are among the supreme achievements of Mochi embroiderers. Ideologically they are derived from the painted cotton *pichhawais* of the Nathdwara school of Mewar.[8] Some of the Rajasthani motifs such as a cow and banana-bush were copied in Kutch instances.[9] Krishna too figures with Rajasthani mannerisms.[10]

There had been some highly skilled embroiderers working at the Bhuj court in the beginning of this century. The most famous among them was Mochi Mavji China whose work received the deepest admiration by a connoisseur of a high distinction, SIR GEORGE WATT.

The present state of this wonderful craft is unfortunately deplorable. A single family inheriting the older tradition in its pristine purity now survives where about fifty were on the royal working list in the last century. The market for this craft had declined even before World War II. The older pieces are now drifting steadily to museums and private collections. No one dreams of commissioning a fresh piece, an affair that will go prohibitively costly. Unless immediate and effective steps are taken, this grand tradition will be irretrievably lost.

MAHAJAN SCHOOL

The next school is represented by the embroidery of Oswal Banias of Kutch. They are chiefly the residents of the Wagad tract and Bhuj, Mandvi and adjoining towns. Their early works closely resemble those of the Mahajans of Saurashtra in use of such motifs as diamonds, cross-boards, etc., and exhibit the same inclination to *kathipo* (geometric) work. With slight modifications the motifs are also similar. On the whole, however, this tradition lacks the thoroughness of its counterpart in Saurashtra (to be described in some details in the sequel).

KANBI SCHOOL

By and large, the Kanbis of Kutch are the immigrants from Saurashtra inside of last two centuries. Many of them are still having matrimonial relations with their kinsmen in the latter area. As such, close parallelism is noticeable between their work and that of their brethren in Saurashtra. For example, they too love yellow, white or saffron background for their embroidery. Motifs such as parakeet, and the sun-flower are as ubiquitous here as in the works of Kanbis of Saurashtra. The treatment of the motifs, however, is expressive of nuances that are peculiar to Kutch. Several motifs such as octagonal flowers and roundels in festoons not found in Saurashtra context are present in these examples. But the main difference lies in the technique. The work here consists almost exclusively of chain stitch as opposed to the darn or surface satin stitch so popular in Saurashtra.[11] Compared, however, with the Mochi school of Kutch, the chain stitch of the Kanbis as well as that of Rabaris or Ahirs suffers from grossness and at times uneven treatment.

AHIR AND THE RABARI SCHOOLS

The Ahirs of Kotai and Lodai area, and Rabaris of Ratnal near Anjar are famous for their gorgeous and very impressive embroidery that is emblematic of their pastoral life. The background is usually dark maroon or blackish *khaddar* with a subtle shade that suits naturally to the correct display of the embroidered motifs. Peacocks, almost expressionist in character and for that matter differing markedly from the sophisticated forms of the Mochi school, pleasantly coy on their coverlets and blouses. But aside from such contrapuntal idioms, the characteristic Kutch stamp is for ever present. Within a circle, octagonal arrangement of minor motifs such as *buttis* or *karamphuls* so dear to the heart of a Kutchi craftsman invariably comes to view. Another obvious feature of their work is the liberal use of mirrors of various shapes—roundish, square, triangular, and almond shaped—that characterize almost every type of embroidered work they produce. The use of colourful threads, rarely of silk, combined with mirror setting and a fine composition of motifs render this peasant embroidery quite charming among the traditional embroideries of Kutch.[12] The blouse and the child's jacket, *pyjama*, and a cap are more frequently embroidered by the Ahirs.

The Rabaris do not neglect embroidery. Their embroidered pieces are on the whole analogous to those of the Ahirs. In stitches they now-a-days prefer cross, and double cross also.

EMBROIDERY IN THE BANNI TRACT

In Banni territory, two schools allied in certain respects are known. These are represented by the works of Lohanas of Khawada and the Jats and Matuwas of the Banni villages. Both these schools show strong influences of Sind in matter both of motifs and stitches. This is explained not only by the close proximity of Sind ; Jats are in effect immigrants from Baluchistan and Lohanas from Sind within a century or two. Yet it is true that certain amount of individualism has been developed in their work owing to and after their separation from their fountainhead. There can be no mistake in distinguishing a Sindhi or a Baluchi piece from the genuine Banni work.

The Lohanas of Khavada specialize in skirt work and coverlets. On a maroon coloured *khaddar*, silk fibres, generally thickly piled, in deep orange, golden yellow, deep red, and dark blue are used for embroidering. The string courses and borders of the petticoats are worked in chain, and double button-hole (*gaj-no tanko*) stitch. On the coverlets, prominent octagonal medallions with *buttis* inset with mirrors are quite common. The work is neat and chaste.[13]

The embroidery of the Jats of Banni is very refined. The principal article is the *aaba* or *kajari*, a sort of woman's frock with embroidered part only on the front (*kotha*). The ground is a silken or a fine handspun cotton cloth embroidered with high quality silks of such pleasing colours as red, white, golden yellow, even black, and blue. The motifs comprise the geometric and the *butti* forms, the birds, animals or humans are invariably excluded. The interlacing, the button-hole, the chain, and the inverted chain stitches are of common application. Mirrors of small dimensions are inset with great care. The *kajari* has an embroidered neck belt articulated with a medial shield-like pattern, the remaining portion may have a fine spread of a net work of simple geometric forms[14] or even left out plain.[15] With its jewellery like workmanship, Jat embroidery is the second best from among the older traditions of embroidery in Kutch.[16]

Saurashtra Embroidery

In Saurashtra territory, a number of schools, urban and rural, flourished ; some of these survive to this day. The belief that, " The embroidery of Kathiawar, Kutch and Sind is very similar...... "[1] is not supported by field studies. There are a few points of contact between Sind and Kutch, and Kutch and Saurashtra. But they do not go far in obscuring the individuality of each other.

KATHI SCHOOL

By far the oldest and the most important tradition is represented by the works of Kathis. Their three Shakhat (royal) clans — Wala, Khuman, and Khachar—migrated from Kutch into Saurashtra in about 14th century. This heroic and handsome community has played an important role in the late mediaeval history of Saurashtra. Much of the bardic literature is centred around the episodes of Kathi chivalry. Opulent, but not hedonist, Kathis patronized the best that was in the rural culture of the region. Since last few centuries Walas are concentrated in Jetpur, Bilkha, Wadia, Bagasara, Chadia, Ingola, Chalala, Babra, Chavand, and a number of villages in Amreli District. Jasdan, Than, Chotila (Thanga), Gadhada, Botad, and Paliad are the chief centres of the Khachars: while Khumans have their headquarters at Vanda, Shena, Bhamodara and several other villages in Babriawad area. Among the Auratiya (non-royal) Kathis, Dhadhal, Bashiya, and Jebaliya are more important sub-castes.

The earliest specimens of Kathi workmanship, about a century old, have almost invariably a black handspun cloth for their background against which the coloured floss silks come out prominently. A preference for deep crimson optioned by a velvety violet is shown for the major portion of the work, while golden yellow, white, and green are sparingly but tastefully slashed for obtaining a balanced colour scheme.[2] In the later phase, bluish grey cloth replaces the black as a background ; shrill colours such as deep orange, dark blue, and purple in silk fibres together with the taut and unshapely figural work indicate a decadence in taste and style. Soon after the commencement of twentieth century, Kathis seem to have discontinued to follow their hereditary tradition of embroidery.

The governing stitch in Kathi embroidery is an elongate darn (*adiya-fatiya*). The impact of so unencumbered a stitch is remarkable in that the results are vibrant with vigour and vivacity. Few schools in embroidery achieve a distinction with such an economy of lines. The stitch structurally is worked out like the figure 8, either widely set or compactly placed. The chain stitch, and the interlacing stitch (*bavaliya-no tanko*) are also met with in older specimens but rather sparingly and when the aim in view is to impart a special effect to the composition.

The articles such as *chaklas,*[3] *torans,*[4] *sakh-torans,*[5] *pachhitpatis,*[6] and *suraj-sthapans*[7] are the commonest. By far the most imposing piece is the *bhitiya*[8] that is a wall hanging combining a *pachhitpati* with three or five embroidered *chaklas*, the latter suspended from *pachhitpati* either in unison with or dovetailed through fine diamond shaped pieces of cloth.

Among patterns, two categories are noticeable : geometric, and figurative. The geometric motifs are often set within square boxes. Their forms are very queer, some of these reminding of the patterns on proto-historic ceramics of Sind and Baluchistan, the others paralleled in the terracottas of the Kushan and Gupta Period, while still others resemble those seen in the trellises of the temples of the Solanki Period and the mosques and tombs of the Sultanate times in Gujarat. Although the execution of the motifs lacks precision, by sheer morphic vigour of its archaic motifs and dexterity of composition Kathi embroidery of this class remains the most forceful, highly picturesque, and in fact incomparable in its class in all Indian sub-continent.

In the pictorial class scenes connected with marriage ceremony such as of Krishna and Rukshamani or Usha and Aniruddha wherein are staged gay processions depicting chariots, cavalry, elephants, camels, trumpeters, escorts, the marriage pandol and the auspicious deity Ganesh attended by his consorts Wealth and Achievement. Episodes from Ramayan,[9] and Puranic legends[10] are also commonly portrayed.

The borders in Kathi work are usually composed of chequers, chevrons, and lozenges.[11] Sometimes floral and bird motifs are used.[12] Symbols such as sun-disks are also favoured. From times ancient Kathis are known to be the devout worshippers of the Sun god.

MOCHI SCHOOL

Kathis, while on the way to giving up their own tradition, patronized another school, perhaps as a substitute. The Mochi embroiderers were now engaged in the service of the Kathi nobility of the period. They were employed mainly for preparing the embroidered articles for the dowry of the Kathi brides.

Mochis made use of fine silken cloth for the background in several colours ; the more frequent were cerise red or steel blue. The fibres for embroidery they used were of high quality and vari-coloured. The stitches popular with them were the darn and the chain, the latter reserved for the periphery of the figures and for *karamphuls*. The figures themselves were filled with darn.

The multitude of *buttis* and floral forms, the peacocks as well as the parakeets so peculiar to Kutch work are also to be found here with certain local idioms. But that is not all. Their repertory was influenced and enriched by their surroundings and by the taste of their patrons. One finds the royal elephants, horses, hunters, *sakhis*, maidens engaged in churning curd,[13] and the scenes inspired by the Puranas, such as *samudra manthan* or churning of the 'milky ocean' by gods and demons. But the fondness of Mochis for grouping larger number of motifs results in works that are dotted with too many details. Their execution too is less skilled compared to the Mochi work in Kutch.

All those articles known in Kathi embroidery are also paralleled in Mochi tradition.[14] In addition, mention may be made of the handsome purses bordered with gold laces.[15] The *chaklas* are often converted into covers and stuffed with cotton and next hanged on the wall.[16] Some of the personal garments such as boy's headwear and sleeves of a blouse are also embroidered in Mochi tradition. Embroidered fans are equally known ; so also pillow covers.

At the end of 19th century, the ruling Rajput class and the affluent Mahajans extended patronage to Mochis especially in central Saurashtra and Junagadh area. Their needs were different and included such articles as skirts, *saris*, and trousers for children.

While the technique is the same as in previous examples, mannerism alters inasmuch as the motifs are evenly distributed and not overcrowded. They are resonant with clarity and refinement. The smooth, brilliant Surat satins now available in old gold and pink-red provided gorgeous background for the work.[17] The motifs and composition are reminiscent of those of the costumes known from late Mughal miniatures.

The motifs were restricted in variety. A smaller number of *buttis*, floral borders, peacocks and parakeets come to view. But the individual motif is finished with better care.[18] This is, in short, an urban tradition.

The resilience of the Mochis was remarkable and a third flowering of their craft soon set in. But this time Mochis worked for themselves, for their own house decor. They dispensed with the costly satins and used cotton cloth instead. The old gold of satins was replaced by not an unpleasant orange. A fine sense of colour and execution is in evidence in their work. Their normal preference gravitated to *chaklas* wherein they displayed shapely rosettes in medallions and vegetal creepers for borders. The technique does not change.[19] This particular type of work was imitated by Mahajans also, though their own tradition widely differed from the Mochi.

MAHAJAN SCHOOL

The next school is represented by the works of such Mahajan or commercial communities as the Shrimali Vaniks, the Soni Vaniks and Lohanas. The articles they chose to prepare were *chaklas*, *chandarwas*, *ulechs*, *torans*, *pankothalis*, *tarpariyas* and *todaliyas*.

Except in their earliest specimens, where they used black handspun cloth, the Mahajans preferred machine-made cloth for the background. Generally speaking, like the preceding schools they made use of the surface satin and the chain stitches ; in very rare cases herring-bone stitch (*khajuri-no tanko*) was employed for special effects. The floss silks they used were, as the opulence of the time permitted, of very high quality, the rich reds and the violets of various depths were lavishly reserved for the bulk work. The finely set surface satin stitch was spread solidly and smoothly so that the works possess a dazzlingly satinous look with a play of dark and bright shades of the same colour.

3894.

The earlier specimens of the Mahajan school come very near to Kathi examples. A few members of these communities were employed in the service of the Kathi landlords. This contact might be instrumental in promoting the interest of the Mahajans in embroidery ; hence in the first instance, they copied Kathi mannerisms.[20] But soon after they discarded all unusual motifs of Kathi affiliation and retained only the chess-board and the diaper patterns. What is more, they thoroughly canonized the work ; some of these canons did appear in the previous examples of Kathi workmanship with less regularity, for, more freedom and varietal orchestration were allowed then. This methodical output of Mahajan school does catch the eye. In their works, the first border invariably consists of a crenellated border (*kangra*) crested by peacock's foot-print (*mor-pagala*) followed by a band of lozenges and a border consisting of a double series of mirrors (*abhalas*). Then comes the chequer border (*daria*, or *adadia* also known as *dana bhat*) followed finally by the large central square divided into four (*chokhand*) or nine quadrants (*nava-khanda*) or boxes each defined by intercrossing bands of mirrors. In other variants, diagonal boxes are also to be found and speckled with dots (*tipki*) in white silks.

The Mahajan embroidery, one of the most effective in home decorations, has met almost a dead end since world war II, owing partly to the changes in social conditions and fashions and partly because the floss silk of so high a quality was not obtainable, or found exhorbitant in cost. The steady disposal of the specimens of Mahajan embroidery, by hundreds to be sure each year, has produced a draining effect by now and in coming years they will be rarities like Kathi examples.

While the Mahajans of the interior of Saurashtra were busy in preparing the fine works just discussed, their brethern in the coastal region and especially in the two cities, Mangrol and Porbandar, were tracking an altogether different path in embroidery. Owing to contacts with Bombay and being in touch with the Parsi society whose fashions ruled the day, they *pari passu* imitated the latter's work, especially the borders of the *saris* and the headwear of children. Another tradition from which they sought to imbibe was the one of the Bohris and Memans whose own work was partly Muslim and now partly Western in inspiration, the latter trend being more thoroughly predominent in Parsi embroidery. Owing to these unhealthy assimilations of alien traditions, the mongrelized coastal works of embroidery look as abominable as Gandhar sculpture. Besides silks, the Mahajans of the coast employed gold and glass beads in their work. A local off-shoot of Mahajan school at Bhavnagar employed indigenous motifs but used canvas stitch. The monochrome fibres favoured by them result in a rather monotonous work as exemplified by a silken *chakla* from Bhavnagar precisely dated to the year 1900 A D.[21]

After surveying these mannerist upper class as well as urban traditions, a peep into the rural areas, as shall be seen, proves to be an equally rewarding revelation.

KANBI SCHOOL

The Kanbis constitute the principal section of the peasant communities of Saurashtra today. Both of its two sub-groups, the Kadwas and the Lewas, pay attention to embroidery.

The Kadwas are distributed in central Saurashtra and Western Sorath. They prefer yellow and deep orange ground, sometimes also white for embroidery. Instead of silks, cheap cotton threads with such outspoken colours as red, carmine, bluish green, and purple predominate their colour schemes. They use darn, chain, and herring–bone stitches only. Many from among their motifs come directly from life ; birds like peacock, parakeet (*suda popat*), various kinds of flowers including *kewadaphul*, mango shoot (*ambadal*) and a large variety of flower shoots and vegetal creepers, together with the decadent forms of the Kutchi *karamphuls* mingle in a festival of wild gaiety. The appearance of Kadwa work is at once tropical and effective from a distance only.[22]

Besides *chaklas*, Kadwa Kanbi women prepare *torans*, *todaliyas*, and *ulechs* for covering a pile of quilts on a wooden safe (*patara*) as was done by Mahajan communities. They specially delight in preparing the embroidered decor for their bullocks. The *jhul* or the back cover, the tasselled *shingadiyas* or *shingrotiyas* which cover the horns, the *lalavati*, *mathavati* or *matharotiyum* which adorns the forehead, *khobhra* decorating the face, and *makhiyala* for the muzzle are the principal adornments. During marriage ceremony, the house and the bullocks are jubillantly decorated with embroidered materials.

Even Ganesh is depicted on an embroidered piece called *Ganesh Sthapana* to which worship is offered by the bride and the bride-groom.

The work of the Lewa Kanbis of Gohilwad area (called Golwadia Kanbis) especially around Bhavnagar, Gariadhar, and Kundla is notable for the intricacies and precision of workmanship. The broad, embroidered borders of their petticoats (*chaniyas* and *ghaghras*) are specially admired.[23]

The materials are, of course, the cotton cloth for the ground and cotton threads for knitting. But the ground preferred here is greyish blue. The recent trends also favour the copious use of interlacing stitch besides the usual darn and the chain.

Lewa Kanbis have developed different kinds of motifs and an independent syntax of terms. Sometimes the same terms carry different connotations in both the sub-castes. Patterns such as *angalapopat*, undulating *wijalwel*, *watakawel*, *chokhachali*, etc., are more common besides the *Kutchi gotas*, sun flowers, and crosses. From the interlacing stitch stem such geometric motifs as *chatkuda*, *baporia*, and, *bijora*. The work of Karadiya Rajputs, as well as Palewal Brahmins in the same tract (who too are peasant by profession) resemble Lewa embroidery.[24]

KHANT SCHOOL

Another school of peasant embroidery is represented by that of the Khants of Sorath and Valak area of Talaja Taluka. Their workmanship and the kinds of embroidered articles they prepare are very similar to those of Kadwa Kanbis.[25]

AHIR SCHOOL

The Ahirs or Ayars, one of the more ancient peasant communities of Saurashtra, are divided into eleven sub-groups, the Machchhuya in the Morvi area, Sorathiya in Sorath territory, and Pancholi in Gohilwad being the principal ones. Out of all these sub-tribes, Sorathias seem to be more serious on embroidery. They are interested in preparing pieces for home decoration as well as personal clothings. In their workmanship, influences both from Kanbi as well as Mahajan sources are clearly discernible. If no new idioms are noticeable in their work, their colour taste is superior to Kanbis. Deep violet and crimson with occasional golden yellow predominate their work. They too love mirrors. The articles are of the usual type seen with the Kanbis.[26]

RABARI SCHOOL

The Rabari tribe, divided into a few sub-groups, is resident chiefly of the coastal area of Sorath and the Gir region ; it has a tradition of its own in embroidery. On the whole, its works reflect a mixture of a number of different trends. The big flowers on grey background found in some of their *chaklas* are something that is novel and individual.[27]

BHARWAD SCHOOL

The Bharwads or the Maldharis (cowherds) who are the 'dairy men' in the hilly Gir area also love embroidery. But unlimited use of mirrors together with the uneven and featureless motifs in their work places it beyond the point where folk art ceases to be pleasant.[28]

CHARAN SCHOOL

The Charans, the custodians of the precious heritage of the vigorous and sonorous folklore literature, were patronized by the princely states of the pre-Independence days and Kathi landlords. Their work is influenced by the area wherein they live. They too have a number of sub-groups distributed in different tracts of Saurashtra ; for instance, Nesai in Gir, Parajiya in Halar and Jhalawad, Tumbel in Barada area and Avarkachcha in Okhamandal. Their early work is undoubtedly influenced by the Kathi and the Mochi schools. At their best, they have produced some of the finest specimens of embroidery known in Saurashtra.[29] But more often the workmanship is mediocre ; their figures are shaky and lack the touch of true folk. The darn, and the interlacing stitch are more popular with them.

MEHR SCHOOL

The Mehrs of Barada region are those among the oldest immigrants in Saurashtra. This handsome, virile tribe has been, of recent, the subject of studies by sociologists. It is when we come to the Mehr embroidery that a note of some originality strikes to the eye. Only a few colours such as yellow and white with an occasional insertion of red and black on a white or red ground cloth are seen in their work. The principal motif is a sun flower used adroitly in a quarter-fan fashion. Floral borders, chequer, and triangles are also to be noticed. Mirrors, large and small, brighten the effect.[30] Unlike Kanbis and Ahirs, Mehrs do not use embroidered garments. Of late, however, they have practically ceased to embroider.

SATWARA SCHOOL

But if beauty combined with pronounced individuality is searched for, it is to be found in the works of the Satwara tribe of Halar area now covered by Jamnagar District. As with the Kanbis, the Satwara women folk remain engaged in needle work as and when they find time. Personal garments, particularly the *ghaghra* and the *gadahari* (*odhni*) are carefully embroidered. Although attempts at very clear composition are absent, a charming assembly of varied motifs compensates for this deficit. The *buttis* are rendered with striking originality. The leaves look as if painted with a brush. The colour contrast of circle within a circle recalls a peacock feather. Animal motifs such as an elephant with a rider, parakeet, and even a scorpion find their way and harmonize happily with the graceful curves of the *butti* leaves. The arrangement of mirrors in circular medallion recalls a Kutchi convention. This influence is due to the geographic factor, Halar area posing just opposite to Kutch. The ground for the work is grey or sometimes red. The petticoat and the skirt of this school are deeply admired.[31]

ABOTI SCHOOL

The power of the Satwara school was felt by those who came in their contact and one of these is the Aboti community of the coastal area between Dwarka and Madhavpur. In their work they displayed more coherence than Satwaras. On the other hand, a marked influence of Mehr school in such motifs as sun flowers is equally perceptible. They, however, did not copy the Mehr motifs blindly but recast them after Satwara model. The number of articles prepared by them is limited to *toran* and *chakla*.[32]

SAGAR SCHOOL

The Sagar community residing in parts of Halar and Sorath territories in a small number, also came under the spell of Satwaras. They usually employ cheap cotton threads instead of floss silk. These do not stick fast to the background ; consequently their works possess a curious diffused effect. *Chaklas*, *torans*, and petticoats are their favourite articles. The stitches, as in Satwara and Aboti work, are darn and chain.[33]

WAGHER SCHOOL

The Waghers of Okhamandal, wellknown for their valour and veracity, do give attention to embroidery. As a whole, it is not of much consequence aesthetically. The neck cover (*kotium*) of their horses is studded with big mirrors, almost savagely overdone. *Kotias* of Mochi workmanship far surpass the Wagher parallels. White ground for embroidery, and cotton or sometimes silken threads are favoured by Waghers. The stitches are the darn, chain, and button-hole.[34]

The remaining communities such as Kolis and Kharwas along the coast together with Salats and Bhoims do not favour embroidery.[35] The Sidies of Jhafarabad and Janjira have a tradition that carries strong reminiscenses of their parental home, Africa. Their embroidery stands as a class apart and deserves a separate treatment.[36]

Patch Work

Patch work or applique (*katab*) is popular in Northern Gujarat, Rajasthan and Bengal. A brief note on the patch work of Kutch and Saurashtra may be appended here as a sequel to the craft of embroidery with which it co-existed. Beside the dazzling works of embroidery, patch work looks less spectacular ; but if used alone, and as an apology for embroidery though, it is capable of a beauty that is at once unusual and arresting. The originality of its idioms derives its character in part from its technique ; the simplicity of its motifs suits more to the modern taste than the labour-demanding embroidery. The applique work was favoured by Kathis, Mahajans, Satwaras, Rabaris and Molesalaams in the main; some of the other communities were not unacquainted with it.

KATHI SCHOOL

The oldest works in applique technique come, as usual, from the Kathi collections. The cut pieces of antiquated *bandhanis, patolas,* various kinds of satins and printed cotton were used in patching. In Kathi work, scenes from rural life are present beside the geometric and floral motifs. The borders may comprise the rows of voluted sigmas and the vegetal runners. *Chaklas, bhitiyas,*[1] *ulechs,*[2] canopies of the marriage pandols, covers of the chariots[3] and *jhuls* of the bullocks were among the more popular articles. In patch work Kathis easily excelled in creating impressive as well as meaningful works of art. The transubstantiation of the cheap rags into forms pulsating with vigour of abstraction is something for which Kathi patch work is now finding an honourable place in Indian craft collections.

The tradition of patch work has still survived among the Kathis. Its use is now restricted more or less to padded seat-covers. The application here of sprigged floral motifs or the bizarre geometric motifs is certainly not without attraction ; but the absence of the background of handspun cloth and the use of intensely coloured modern textiles are disruptive to the over all artistic effect.

MOLESALAAM SCHOOL

Akin to Kathi work is a tradition represented by Molesalaam landlords whose workmanship seeks the blending of Brahmanist and Muslim cultures.[4] Owing to their contacts with Kathis, the articles and the basic idioms in depiction follow Kathi formulae. But the figural work is demonstrably Muslim in appearance.[5] The method of panelling distantly recalls Mughal conventions noticed in miniature paintings. The figural motifs are either representational or show delightful distortions.

MOCHI SCHOOL

Very few specimens of Mochi applique work survive today. The known specimens are strongly reminiscent of their embroidery.[6] The works are elegant, finicky ; they possess none of the monumentality of Kathi works. Mochi works were, of course, commissioned by the Kathi nobility.

SATAWARA PATCH WORK

Patch work is as popular as embroidery with the Satwaras. Old Satwara women wear garments that are delicately patched. The *jhuls* of their bullocks are also done in applique work as with a few other peasant communities. For home decoration, *chaklas* and *ulechs* are prepared. Their work resembles, with slight differences, Kathi work in the identity of its forcefully done symbolic motifs. Their older work is very neatly rendered.[7]

MEHR SCHOOL

Mehranis did patch work side by side their embroidery. *Chaklas* and *jhuls* were the articles they selected for their patch work. Flowers with twisted petals are their favourite motifs.

MAHAJAN SCHOOL

Among the Mahajans, the Shrimali Vaniks proved prolific workers in patch work from the start of twentieth century. Like their embroidery, they apotheosized their patch work also. On a white background, within the outermost double border of the triangular *ganas*, is composed a broad band depicting highly schematized ganders, peacocks, or addorsed elephants. The central area is occupied by fantastically cut big patches of one and the same pattern in boxes, each of different coloured cotton piece.[8] Sometimes the area is occupied completely by a piece of cloth which was first folded and cut under pressure in various shapes to produce a fret like effect.[9]

The Mahajan patch work when properly displayed, is singularly decorative. Its accent is on elegance and colour play, not on a theme, nor primitive force of the form. Their animal motifs are all schematized no doubt, but are never possessive of the true folk spirit.

In Kutch, Oswal Banias attended to the patch work; their motifs usually comprise eight petalled rosettes, oblique strokes, etc.[10] Works with similar patterns are known from the Mahajan tradition of Central Saurashtra.

RABARI PATCH WORK

But better patch work in Kutch from modern viewpoint, belongs to the Rabaris. The forceful stylization of the birds and beasts, humans and trees in their *chakalas* and *ulechs* are unspoilt by any urban sophistication.[11] The human figures particularly, would thrill any devotee of non-abstract art. Even the Kathi motifs of similar category pale down before these Rabari motifs.

Epilogue

The situation as it exists, reminds first of all of the revival today of the interest in handicrafts including embroidery. Nevertheless, two deplorable facts are manifestly in evidence. After the immigration of the Sindhi refugees following the partition of the Country, their embroidery, cherishing in the interlacing stitch and motifs stemming from it, has practically invaded and is by now ousting all the fine surviving indigenous traditions in Saurashtra. Another serious danger is the propagation of a number of new stitches and Western floral motifs in the name of modernism in schools, craft institutions, and women's societies. What is more, under the epithet of oriental designs, some of the most vulgar and conflicting mongrels are nurtured unconsciously but surely detrimental to the beautiful and significant traditions that grew on this land. The situation in this respect is almost similar in all corners of India, and has been beautifully summed up by SHRIMATI KAMALADEVI CHATTOPADHYAYA in her brilliant Editorial in 'Marg' (VOL. VII, NO. 2). If due attention is not paid at this moment, the generations to come, when will know that their fine traditions of handicrafts died down due simply to the negligence, indifference and lack of enlightenment of their predecessors, will neither have high opinion for our culture and education, nor the heart to forgive us. The hopes, we agree with SHRIMATI KAMALADEVI CHATTOPADHYAYA, are now pinned on the designing centres sponsored by All India Handicrafts Board, that can salvage and rehabilitate the best in the traditional crafts of the past. In fact, as we are told, the *kanthas* of Bengal, and *rumals* of Chamba have been brought to life again. And no one shall regret the revival of the embroidery and patch work of the Kathis, or the needle work of Mochis of Kutch.

Notes to Section I

Introductory

1 SHRIMATI KAMALA DONGERKERY has pointed out to a few Vedic references : ('Marg', VOL. VII, NO. 2, p. 69) ; also see IRWIN, JOHN, *Indian Embroidery*, p. 1. STRABO's reference (on the authority of MEGASTHENES) to the Indian 'flowered garments of the finest muslin' has been interpreted to stand for embroidered garments.

2 *Ibid.* This famous bust has been reproduced in a number of works dealing with ancient Indian art and archaeology. JOHN IRWIN also refers to bronze needles from Mohenjo-dero.

3 *Ibid.*

4 *Ibid:* also see GODRINGTON, K. DE B., *Indian Art*, p. 182.

5 See KRAMRISCH, STELLA, *The Art of India*, plate, XVIII ; also *Hindu Temple*, VOL. II, plate 119 by the same author.

Good illustrations of the Dilwara examples have not been published so far.

6 See IRWIN, JOHN, *op. cit.* p. 1.

7 IRWIN, JOHN, 'Journal of India Society of Oriental Art,' VOL. XVII (1949).

Kutch Embroidery

1 RUSTAM J. MEHTA calls Kutch embroidery as Kanbi embroidery. (See *Handicrafts and Industrial Arts of India*, p. 113). Some modern writers have followed this view. But Kanbi is one of the less important schools in Kutch as will be clear from further discussions.

2 The way of distribution of motifs and some of the *buttis* clearly remind of the embroidered costumes depicted in a number of Mughal miniatures, particularly the later ones. They may as well have been derived from Persian stock as surmised by IRWIN.

3 Plate 12.

4 See here plates 10 and 18.

5 See plates 1, 2, and 11-13.

6 Plate 14.

7 Plate 15.

8 See plates 9 and 19.

9 *Ibid.*

10 See plate 21 ; in the fourth panel Krishna is depicted.

11 See plate 58, first *sakhia.*

12 See plates 21 and 22.

13 See plates 23 and 25.

14 Plate 26.

15 Such a specimen has been preserved in Baroda Museum.

16 SHRIMATI JASLEEN DHAMIJA divides Banni embroidery into northern and southern, the latter being coarse. The northern one may be identified with the Jat work while the southern is represented by Lohana school.

Saurashtra Embroidery

1 MEHTA, RUSTAM J., *op. cit.* p. 113.

2 See cover page and plate 7.

3 See plates 7, 28-37 and cover page.

4 Not illustrated.

5 *Ibid.*

6 See plates 38-43.

7 See plate 27.

8 Not illustrated.

9 Plate 36.

10 See plates 41 and 42.

11 See Figs. 8, 9 and 10. Borders comprising those queer geometric forms are equally frequent. Comb pattern and flower-in-metope are known as minor borders in rare instances.

12 See Figs. 9 and 10.

13 RUSTAM J. MEHTA observes, " A rather curious fact is that though the embroiderers of these places are mostly peasants and cowherds, neither the cow nor the milkmaid ever form motifs of their designs." (*op. cit.* p. 113). But the present authors have come across the depiction of allied motifs quite frequently in the *torans* and *sakh-torans* of the Mochi school.

14 See plates 34, and 47-51 ; in addition, trappings for horses are also known : (see plate 52.)

15 Several of these purses resemble Kutch examples.

16 See plate 3.

17 See plates 5 and 6.

18 See Fig. 12 ; compare these with those of the Mochi school patronized by Kathi represented under Fig. 11.

19 Plate 56.

20 The serious famines of 1900, 1922 and 1940 in Saurashtra had forced large number of Kathi land owners to mortgage or dispose off their belongings including embroidered and beaded materials. The creditors and buyers were mostly the village merchants who could thus have come into possession of the genuine, old Kathi work, and hence too the influence.

21 The specimen in question is preserved in Gandhi Smriti, Bhavnagar.

22 See plates 57 and 58, middle specimen.

23 Plate 61.

24 Shri khodidas parmar of Bhavnagar has done an exhaustive study of this embroidery. See his article in Gujarati in 'Kumar' No. 466.

25 Not illustrated.

26 See plate 58, middle *sakhia.*

27 Not illustrated.

28 *Ibid.*

29 Plate 55.

30 Plate 59.

31 Plate 61.

32 Plate 60.

33 Not illustrated.

34 Plate 63.

35 A Koli *toran* is illustrated in *Indian Handicrafts* (K. C.) plate 40.

36 Shrimati jasleen dhamija in her excellent survey of Indian embroidery ('Marg' vol. xvii, no. 2), classifies Saurashtra embroidery into six categories : (1) *heer bharat,* (2) *abhala bharat,* (3) chain stitch, (4) interlacing stitch or Sindhi, (5) applique work, and (6) *moti bharat i. e.* bead work. Strictly speaking, patch work and bead work are allied to but not within the definition of pure embroidery. *Heer bharat* described by smt. dhamija is the same as the embroidery of Mahajan school. *Heer bharat* literary means needling with floss silks. Floss silks were used by several other communities including Kathi and Ahir. By *abhala bharat* is implied embroidery with mirror setting. The particular school described by smt. dhamija under *abhala bharat* is Kanabi. But mirrors are used by Kathis, Ahirs, Mahajans, Satwaras, Waghers and Bharwads as well. Bigger mirrors are exclusive to Kanbis, Waghers and in some cases to Mehrs and Ahirs also. The chain stitch embroidery of Bhavnagar area seems to be the Mochi embroidery described in this monograph and Sindhi *bharat* is the embroidery of Lewa Kanabis.

Patch Work

1 Plate 65.

2 Plate 67.

3 Plate 66.

4 Plates 72 and 73.

5 *Ibid.*

6 Plate 64.

7 Plates 54 and 68.

8 Plate 69.

9 Plate 70. For the illustrations of the *torans* of this school, see 'Marg' vol. xvii, no. 2, plate 48a and p. 52, fig. 7.

10 Plate 71.

Explanation of Figures

FIGURE 1

The traditional motifs of Kathi embroidery are based on simple geometry ; but they possess a touch of queerness as well as archaism that distinguishes Kathi work from all other schools of embroidery. Their impact, singly as well as in a composition, is one of a power married to beauty. Out of the six motifs reproduced here only NO. 1 (*koliphul*) and in rare instances NO. 2 (in the top row) which is its variant, persisted. The identification of the remaining is impossible because they have become obsolete since the beginning of the present century. No oral tradition seems to have been preserved which would illumine their mystery. The motifs of the Meo embroidery of Alwar in Rajasthan possesses a distant family likeness to the Kathi motifs. The tonal gradation shown in this design and those that follow is indicative of colour changes in floss silk. The darkest suggests deep violet or crimson, darker stands for green, less dark for golden yellow and the faint one represents white. In practice, the lines never had that ideal regularity demonstrated in the drawings here.

FIGURE 2

The motifs in the top row are of the same queer, abstruse class ; those in the lower one differ inasmuch as a circular configuration has been preferred.

FIGURE 3

The octagonal star above is a variation of those found under Fig. 2 (lower row) ; while the other one is a Sun-disk. Both are known from old Kathi *chaklas* ; the Sun-disk is also known from *Surajsthapans*.

FIGURE 4

The pattern represents a large, concentric octagonal star with a square box harbouring a disk in the centre. Like Sun-disk, its power augments with the increase in dimensions.

FIGURE 5

The chequer pattern was much favoured in Kathi embroidery such as this one which forms the central part of a *chakla* ; it looks effective owing to its natural simplicity and the play of coloured silks it permits. Sometimes the entire central portion of a large *ulech* piece is worked with this pattern.

FIGURE 6

The border patterned here is known from very old *chaklas.* The opposed chevrons sandwitched between two lozenge borders once more show the force of simple motifs and an equally simple composition.

FIGURE 7

The three floral motifs shown here are conventionalized but pleasing versions of lotus flowers with a mirror set in the centre. The border is one of the smaller type of partitioned examples of the Kathi repertory ; it is also found in Charan embroidery but rather as a transmission from the Kathi tradition.

FIGURE 8

The variety of borders are not too limited in Kathi tradition. The lozenge, the spider, the comb, and the chevron sometimes of smaller width also, are seen tastefully used in several old *chaklas.*

FIGURE 9

The chequer is also used in building a long border that beautifully frames a Kathi *chakla*, or an *ulech.* And side by side the geometric borders, those of floral kind or floral mixed with birds were not unknown. The lower one is selected here to illustrate a peacock-and-flower type of border.

FIGURE 10

Lozenge border was no less popular and was likewise utilized for *chaklas*. The lower border shows rosettes interspersed with parakeets a second instance of the class illustrated in the foregoing figure.

FIGURE 11

How fundamentally the Mochi motifs differed from Kathi ones can be discerned through a glance at this selection of a representative assortment of *buttis* from the Mochi school patronized by Kathis. The lower circular one is *Kutchi goto*.

FIGURE 12

But the more graceful in their restraint and worked with care and precision are the motifs from the repertoire of the urban Mochi school of central Saurashtra. The *buttis* here, more than in preceding figure, seem to be examples of the extension of Mughal antecedents. The floral border with festoon and the handsome peacock and the parakeets are peculiar to this school.

The patterns and motifs in Mochi embroidery are many but the limitations of space and scope of the publication does not permit enlarging upon or illustrating the entire repertoire here. It would likewise seem invidious to choose just a limited number of patterns from among the other schools, which had, consequently, to be dropped altogether in this context.

Description of Plates

9 The Krishna shrine in the form of a Haveli (mansion) is characteristic of the Vallabh Sect of Vaishnavism. The Haveli mode of worship grew increasingly popular in Western India since Mughal Period with Shri Nathdwara in Mewar as its pivotal centre. The *pichhawai* or long wall-hanging decorating the wall of the Sanctum (in a Haveli) on either side of or the back side of the deity (Shri Nathji) is normally a painted cotton cloth but in rare cases an embroidered one such as the piece illustrated here demonstrates. Originally belonging to some Haveli in Kutch, it is now exhibited in the Textiles Section of the National Museum, New Delhi, by whose courtesy it is reproduced here. Its counter-part has been preserved in Crafts Museum, All India Handicraft Board, New Delhi.

The background is a deep steel-blue silk. The motifs are rendered in coloured silks in chain stitch. The formal Brindaban scene has been portrayed through the needle with the dexterity of brush ; the compact but smooth spread of chain stitch vividly simulates colours of a painted *pichhawai.* The Kutchi *kadamba* tree and the general mannerism distinguish this Kutch piece from a Rajasthani one. One of the finest examples in the latter style is on display in the Calico Museum of Textiles, Ahmedabad.

The present piece is in Mochi tradition and is assignable to late 19th century.

10 The flowering plant motif was popular in the Mughal paintings and in marble inlay work. This Kutchi example with its ultimate Mughal parentage, may in part be the result of the Western inspiration as well. (cf. *Indian Embroidery*, plate 7, prayer mat, Mughal, ca. 1700.) The present illustration shows one of the four sections each of which enshrines an independent flowering plant in pot within an embellishment of an arch. The piece is a white satin wall-hanging embroidered with coloured silks. This piece, with another similar one is in the collection of Bhuj Museum, Kutch. The stitch, however, is not so finely worked. Mochi school, Kutch, second quarter of 20th century.

A highly complex floral scroll on white satin illustrated at Delhi Exhibition (1903) is of the same general class of workmanship. (See, WATT, SIR GEORGE, *Indian Art at Delhi*, plate 86. A few early Kutch pieces have been illustrated on plate 49 of the selfsame work.)

1 But Kutch work is more celebrated for its embroidered *ghaghrapat*. The commonest motifs were a peacock and a *butti* for the main field and a floral creeper for border. The specimen illustrated here is one of the choicest of its kind known in this category. The motifs, sumptuous and closely set, are worked in silks where red and golden yellow play the keynotes on a deep marine-blue ground. Mochi school, ca. beginning of 20th century. (Courtesy, Gandhi Smriti, Bhavnagar.)

2 Another good example of the class and age is on display in Government Museum at Bhuj in Kutch. The peacock has been rendered in a different way, facing the onlooker with the full fan of its train. The deep violet provides an effective background. The *butti* here is a trifle monotonous compared to the two variants in the preceding example. A similar specimen in red silk is in the collection of the Government Emporium, Ahmedabad.

11 Two different types of *buttis* have been used on the crimson satin of this *ghaghra* piece. The peacock resembles in form with the one on a specimen from Victoria and Albert Museum, London. (cf. *Indian Embroidery*, plate 25.) The floral border is intricate and beautifully worked out. Mochi School, late 19th century. Courtesy, SHRI D. T. GHEEYA, Bhavnagar.

12 But the most perfect form of a Kutchi peacock is to be met with in this specimen of the same date from Bhuj Museum. Not only that ; the *butti* with *bulbuls* is also one of the more charming of its kind in Mochi repertoire. Greater discrimination has been exercised in the determination of the distances of the motifs. The border is also superior to the kinds noticed in the two examples illustrated under plates 1 and 2. The ground is a beautiful moss-green silk. Examples of *butti-mor-wel* class of composition abound in number. One such specimen with purple background, is in the collection of Government Emporium, Ahmedabad. [For published illustrations see HENRI, ERNEST, *Broderies Hindoues*, plate 19 ; also DONGERKERY, KAMALA S., *The Romance of Indian Embroidery, plate IX*; JAYKAR, PUPUL and IRWIN, JOHN, *Textiles and Ornaments of India*, plate (top-right) on p. 18 ; and SMT. DHAMIJA, JASLEEN, ' Marg ' VOL. VII, NO. 2, fig. 2.]

13 The illustration represents a portion of a *ghaghra* displayed in the Prince of Wales Museum, Bombay by whose courtesy it is reproduced here. The finely formed peacock alternates with a three-flowered *butti*. Golden yellow satin, Mochi school, ca. late 19th century. Almost similar specimen is in the collection of Bhuj Museum.

14 The present illustration, reproduced here by the courtesy of National Museum, New Delhi, is of the same general class but with a difference that the peacock is replaced here by a damsel figure. The ground is deep green. Mochi school, early 20th century. (A similar but an older one with yellow satin

background is to be found in the collection of Baroda Museum.)

15 This magnificent skirt-piece introduces a new theme ; the *echelon* of the caparisoned elephant and decorated horse figures alternate and march in cadence to some unknown destination. The stitch is, however, not so fine. Ground is a pink satin. The floral border is broader and elaborate. (Bhuj Museum, Mochi school; Ca. 3rd decade of 20th century .)

16 A square coverlet when folded, is converted into a purse as this specimen of Mochi workmanship shows. The motifs are all typically Kutchi ; the *karamphul* and the *butti* with parakeets form the point and counter-point of composition. The ground is an attractive purple coloured silk. (Ca. late 19th century.) Some of these early specimens of Kutch work were imported into Saurashtra by Kathis. [Also see the illustration of this early kind of work on page 23 of *Kutch num Sanskriti Darshan* (in Gujarati) by SHRI RAMSINHJI RATHOD. For later and better work of the same school see illustration on pp. 23, 24 and 25 in the selfsame book. Also see HENRI, ERNEST, *op. loc.* pl. 15.]

17 This is a central part of a *chakla* embroidered with silks on a violet satin. The borders and the cross-borders seem to be the work of a Mochi from Saurashtra. Its chain stitch is not so fine and darn is used in filling up the details. The elephant-riders, cavaliers, the camel-riders and the leopards within the boxes are all in chain stitch and is the work of a Kutchi embroiderer. Late 19th century. (Courtesy, SHRI D. T. GHEEYA, Bhavnagar.)

18 Embroidered woollen pieces are not so frequent to meet in Mochi tradition of Kutch. The illustration in question exposes a back part of a coat made out of an embroidered woollen cloth. The motif harks back to Mughal paintings overlapped perhaps in

this instance by a Western pattern in idea if not in rendering. Ca. early 20th century. (Courtesy, Social Welfare Department, Gujarat State, Rajkot.)

19 The illustration pertains to a large portion of a *pichhawai* of the Mochi school, Kutch. The ground is a deep crimson silk. The border consists of the typical Kutchi rosettes and parakeets. The transverse band in the middle shows the figure of Laksmi in the centre. The figures of *gop*, cows, and banana bushes reveal the influence of Mewar school of painting. The lower belt has Garud as the middle figure flanked by Hanuman and Ganesh. The *gop* figures are replaced here by those of *gopis*. The workmanship is neat. Ca. late 19th century. (Courtesy, Calico Museum of Textiles, Ahmedabad.)

20 Another early Mochi piece of the same category of workmanship is this embroidered red silk cover of a *bajoth* (low-footed stool). The border is of the usual Kutch class but the central part divided into four quarters harbour motifs that reveal influence of Mewar. Krishna playing a flute in banana garden, the seated figure of Ganesh and the sun-face (repeated twice) are respectively the motifs of note here. Ca. late 19th century. (Courtesy, Calico Museum of Textiles, Ahmedabad.)

21 The rural embroidery of Kutch is frankly free in its treatment. The *buttis* on this blouse piece show some Mochi affiliations but the medallions set with mirrors are more typically peasant, perhaps the gift of the Jat school. The peacocks, however, are more individualistic. The ground cloth is maroon *khaddar*. Ahir School, 20th century. (Courtesy, Sardar Vallabhabhai Patel Museum, Surat.) A similar specimen is on display in The Prince of Wales Museum, Bombay.

The *choli* illustrated by SHRI JAGDISH MITTAL and KAMALA MITTAL in *Bharatiya Kasida* (in Hindi) is not from Kathiawad

(Saurashtra) but from Kutch : (cf. Plate 10). It belongs to the Ahir community. Also see the illustration of a gorgeous *chandarwa* piece of the same workmanship opp. p. 8 in *Kutch num Sanskriti Darshan* by SHRI RAMSINHAJI RATHOD ; and HENRI, ERNEST, *op. loc.* plate 24. Also the 'Journal of Indian Art,' April 1887, No. 18, pl. 3 ; and 'Marg', VOL. XVII NO. 2.

22 This is another of the cognate class of embroidery, of the Rabari school to be precise. The composition, as in all Kutch works, obeys the laws of symmetry. But the form of *butti* is more schematized. The train of the peacock is a simplified version of the Mochi type though the remaining portion is characteristic of the more recent but nonetheless attractive trends. The border set with mirrors is formed by motifs rendered through interlacing stitch, a witness to the recent wave of Sindhi influence. 20th century. (Courtesy, Government Emporium, Ahmedabad.)

23 The illustration shows a wide, embroidered border of a maroon coloured, thick, handspun skirt-piece of the Lohana school of Khawda territory of Kutch. The several belts with their floral and geometric motifs in vivid silks make it a very gorgeous piece. It is of recent age and is one of the two of this class in the collection of Government Emporium, Ahmedabad. Specimens more carefully done and with an emphasis on geometric work are in the collection of Bhuj Museum, Kutch, and SHRI D. T. GHEEYA, Bhavnagar.

Incidentally, the piece illustrated by MITTALS (cf. plate 9) is not of Sindhi workmanship. It belongs to Khawda and is from Lohana community. The woman's trousers illustrated by JOHN IRWIN on plate 24 of *Indian Embroidery* and the upper part of the woman's coat on plate 25 in the selfsame text belong to the Lohana School of Khawda. The lower portion, the skirt, on plate 25 there belongs to Mochi school. It seems that these two separate pieces were pieced together afterwards. (Also see DHAMIJA, JASLEEN, 'Marg' VOL. XVII, NO. 2, fig. 1 .)

24 This beautiful piece is embroidered on a red satin-silk with interlacing stitch as the leading one in the work. Figural motifs such as damsels, peacocks, and palanquins have been symmetrically shown in marginal belts. The central octagonal medallion is once again encircled by animal motifs. Probably of some early off-shoot of Lohana school. Ca. late 19th century. (Courtesy, Museum and Picture Gallery, Baroda.) A similar piece is to be found in the collection of Victoria and Albert Museum, London : (*Indian Embroidery*, pl. 26). A *pyjama* of the same workmanship exists in the collection of DR. M. R. MAJMUDAR, Baroda.

25 This is a picture of a part of a purple satin veil embroidered with coloured silks. The exquisitely detailed large medallions set with mirrors amid an assembly of minor *buttis* look like nebulae surrounded by stars deep in the unfathomable space. Examples of this type in cotton are also known, one of which is to be found in the collection of Bhuj Museum, Kutch. Lohana school, Khawda ; Ca. late 19th century. (Courtesy, Calico Museum of Textiles, Ahmedabad.)

26 The *aaba*, *kudti* or *kajari* of the Jat school of Banni is coveted for the exquisitely minute needle work of its upper portion. This large, deep crimson piece belongs to the National Museum, New Delhi. The upper squarish shield is contrasted with the scalloped half medallion below at the pointed end of embroidered field. Tiny mirrors sparkle in between the circles. Ca. late 19th century. A smaller but a very similar piece exists in the collection of SHRI D. T. GHEEYA, Bhavnagar.

The woman's dress illustrated by JOHN IRWIN in *Indian Embroidery* (pl. 28) is a specimen of Jat work of Banni, Kutch, and not from Kathiawad (Saurashtra). The illustrations on pp. 26 and 241 in *Kutch num Sanskriti Darshan* also represent the genuine pieces of Banni type of work. Also see HENRI, ERNEST, plate 12, as well as 'Journal of Indian Art,' April 1887, No. 18, pl. 16. That particular piece illustrated in the latter publication was designed by HURBAI of Bhuj.

27 The study of Saurashtra embroidery must begin with its oldest school, the Kathi. This impressive piece, at least as old as the middle of 19th century, represents the auspicious *Suraj-sthapan* which in the upper triangle bears the symbol of the Sun god, the patron deity of the Kathis. The borders within borders, regimental but nonetheless tastefully rendered, is a feature typical of Kathi *chaklas*. The lower portion too in this particular piece is nothing but a *chakla* which naturally follows its own conventions. Borders formed by the tiny, schematized floral, and symbolically geometric motifs are characteristic of the earlier age in Kathi works. The normal stitch is the elongate darn ; but in the central square which shows a large *koliphul* motif, is used interlacing stitch in corner sections. The piece is at present in the collection of Junagadh Museum.

7 The impact of a Kathi *chakla* is more convincing in a colour illustration as this one clearly demonstrates. The Red silk is finely contrasted on a black *khaddar* background. The queer Kathi motifs are all grouped harmoniously in the formation of the forceful borders. Ca. mid 19th century. (Courtesy, Gandhi Smriti, Bhavnagar.)

COVER PAGE How a simple composition with the powerful Kathi motifs can achieve a grandeur of a carpet in embroidery is amply demonstrated by this masterpiece of the same age from SHRI D. T. GHEEYA's collection. The vivid red, golden yellow and green come out sparklingly against the background of black *khaddar*.

28 A large *chakla* embroidered in bright silks on a black *khaddar* as was the case with the preceding example, though less skilful in workmanship. After a short *kangri* in interlacing stitch comes a lozenge border followed by a chevron border and a

belt of rosette. Next comes the border of one of those quaint, recondite, typically Kathi motifs ; finally, the great central square with its nine sections filled with rosettes except for the middle one which shows a scene wherein two women are engaged in pounding grains with a muller. The piece is on display in Junagadh Museum. (Ca. mid. 19th century.)

30 The vigour of Kathi motifs is very well displayed by this handsome *chakla* from the collection of Saurashtra Bharat Kala Mandir, Ahmedabad. The repetition of a pointed diagonal cross with a square cross has been effectively exploited in bringing about a powerful composition. The ground is provided by a dark blue handspun cloth. The stitches are as usual the interlacing and the elongate darn. It once formed a part of a *bhitiya*. (Ca. mid. 19th century.)

31 A variation of the same design is seen in this example, one of the two identical Kathi *chaklas* in the collection of Sardar Vallabhbhai Patel Museum, Surat. Ca. mid. 19th century. A similar one is also to be found in the Crafts Section of Gandhi Smriti, Bhavnagar. Mirrors are rarely used in early Kathi work ; this piece is an exception.

32 The *chakla* of a *besan* i. e. *bhitiya* of the Kathi school is from the collection of Shri Saurashtra Bharat Kala Mandir, Ahmedabad. One of the panels bearing the sun-disk is restored. The chequer border matches with the bold inner composition of *koliphuls* and sun-disks in boxes. Ca. mid. 19th century.

33 This is a *chakla* of a *besan* in the collection of Shri Girdharbhai Sangrahalaya, Amreli, which is similar to the above-noted one ; but the sun-disk and the *koliphul* have exchanged their positions. And the chequer border is replaced by a lozenge border. The lozenge border, when enlarged, exercises more power than its dainty, small examples are capable of doing. The central composition is also simply but powerfully conceived. The

alternation of the Sun-disk and the *koliphul* in its nine boxes produces an arresting pattern. The workmanship is very careless, however. Ca. mid. 19th century.

29 This is one of the five *chaklas* of a *besan* belonging to DARBAR SHRI HATHIAWALA, Bilkha. Curiously, it is slightly oblong in shape. The ground is as usual the black *khaddar*. After the crenellated border comes the multiple lozenge border followed by a belt showing sixteen–petalled lotus mixed with stylized peacocks. Once more comes the border of a multiple lozenge encompassing the beautiful central design formed by lotuses and *koliphuls* placed in boxes formed by diagonal crosses. A very similar example is paralleled in a *bhitiya* acquired for study by Junagadh Museum some years ago. (Ca. mid 19th century.)

34 The present illustration shows a *chakla* of a *bhitiya* from the collection of Saurashtra Bharat Kala Mandir, Ahmedabad. Crimson, golden yellow and green silks produce a very colourful maze, the effect of which is totally lost in a black-and-white reproduction. The ground cloth is a black *khaddar*. The principal border is formed by *koliphuls* in series. Next follows the lozenge border. The central pattern looks a bit unusual though not uncommon with Kathi repertory. It is formed by the linkages of an eight-pointed star of a simple geometric manipulation. Knitting is a bit clumsily done. A similar example exists in the *besan* in Calico Museum of Textiles, Ahmedabad, as well as in Shri Girdharbhai Sangrahalaya, Amreli. Ca. mid 19th century.

35 The *chakla* illustrated here belongs to a *bhitiya* in the collection of Shri Girdharbhai Sangrahalaya, Amreli, by whose courtesy it is reproduced here. The ground cloth is a black *khaddar*. In this case, the eight-pointed stars are found in the main border while eight petalled lotuses are found within the nine sections of the central design. (Ca. mid 19th century.)

43 The *pachhitpatis* of the category where queer Kathi motifs find place, are known from a few examples ; one of the oldest is represented by a *pachhitpati* from Junagadh Museum, the portion of which is illustrated here. Ca. mid 19th century.

36 Pictorial embroidery in India is known through its few well-known schools, the Pahari in the Himalayas, whose *rumals* and wall-hangings are much esteemed by craft collectors, and, one of the off-shoots of *phulkari* of the Eastern Punjab. Another important school is represented, as the following illustrations demonstrate, by Kathi works. The pictorial work in Kathi school has none of the sophistry of the Chamba, nor the abstract beauty of the Punjab, Orissa and Bengal examples. Yet it is truly folk, approaching, even emulating the contemporary art of mural painting, though not as accomplished. Its drawings are not so firm. Nevertheless, such works succeed in creating art that is appealing as much for its pictorial effect as for its free hand composition. The present illustration represents a *chakla* of a *bhitiya* in the collection of DARBAR SHRI HATHIAWALA, Bilkha by whose permission it was exhibited in Porbandar in 1957 and by whose courtesy it is reproduced in this book. In this instance, the borders play but a subordinate role, like a simple frame to a mightily significant picture. The theme is the Ramayan story, some of the episodes of which are embroidered, rather disjointedly. The combat between Vali and Sugriv, Hanuman's meeting with Sita in Ashok Van in Lanka, the hunt of the golden deer, kidnapping of Ram and Laksman by the demon king Ahiravan, the transportation of the hill bearing a magical herb by Hanuman, and battle of Ram and Ravan are easily detectable. No attempt, very fortunately, has been made to introduce a third dimension. The ground cloth is a black *khaddar*. (Ca. mid 19th century.)

37 Another *chakla* from the same *bhitiya* to which NOS. 29 and 36 belong, displays a different theme, now the marriage scene in the principal part. The procession, rather formally shown,

circumscribes an inner quarter which depicts the pandal where the actual marriage ceremony takes place. The background for pattern is the black *khaddar*: (Ca. mid 19th century.)

38 & 39 But marriage processions are more commonly and even more effectively depicted on *pachhitpatis* as the portion of the *pachhitpati* belonging to the aforementioned *bhitiya* clearly shows. Led by a trumpeter and amusingly by two *janglas* (British soldiers), the whole procession comprising cavaliers and camel-drivers, charioteers and elephant-drivers, merrily heads towards the central deity, Ganesh. The stitch is the usual elongate darn on a black handspun cloth. The floral borders mixed with peacocks provide a balancing frame to the whole theme. (Ca. mid 19th century.)

40 The illustration covers three portions of different Kathi *pachhitpatis* in the collection of Calico Museum of Textiles, Ahmedabad. The tableaux in the top one seems to be connected once more with the marriage ceremony. The middle one and the lower one where the identity of each individual motif is captioned in corrupt Gujarati, are the portions of one and the same *pachhitpati*. Each motif here is an isolated subject : Shiva and Parvati, Garud, celestial damsels, elephant, lion, horse, camel, monkey, stag, peacock and Sita's golden deer are very clearly depicted. The stag has been rendered with a strong sense of naturalism. Both the *pachhitpatis* are worked with silks on black *khaddar*, (Ca. mid 19th century.)

41 The top two *pachhitpatis* belong to the Mochi tradition but the lower one is typically Kathi. The mythology of the *Dashavatar* seems to be the subject selected for depiction in this example. Varah, Vaman, Nrusimh, Ram and Krishna are easily identifiable. Ca. mid 19th century. (Courtesy, Calico Museum of Textiles, Ahmedabad.)

42 The first two out of the three *pachhitpatis* portray the marriage theme. The lower one depicts the advance of the army of Ram

towards Lanka. Ca. mid 19th century. (Courtesy, Calico Museum of Textiles, Ahmedabad.)

44 This gable-shaped, large piece embroidered on bluish grey *khaddar* is remarkable as much for its shape as the coherence in portrayal of the theme. The piece was meant for decorating the triangular cross-section of the inside wall below the roof of the room. The portrayal of the marriage ceremony is in full details. The drama of the late mediaeval age in this part of the Country is resuscitated with all its splendours. The marriage scene here is undoubtedly of some prince. In the procession noblemen on caparisoned elephants, on adorned horses, and in palanquin and chariots march in a procession with dignity towards the palace of the bride's father. The Prince has just descended from the horse (that carries a royal parasol) and is seen proceeding to the father-in-law's house. Two persons uphold a *patavastra* beneath which the Prince solemnly walks. A trumpeter (a little ahead) anounces the arrival of the procession. The receptionists have also come forward headed by a drummer and some ladies one of whom carries the auspicious lamp, to welcome the *jan*. In a two storied mansion above, the musicians, lute player, drummer and a man playing cymbals are joyously filling the air, to be imagined, with the notes appropriate to the occasion. On the upper storey the bride is sitting ; perhaps she is invoking Goddess Kalika whose image is visible in the next chamber. The parents of the bride are now seen going to the palace to escort her for the ceremony. The *chori*, (marriage pandal) is also there in the background.

The entire episode has been presented here with unusual conviction and consistency. The horses pulsate with life and movement. The flag-bearer and the musketeers clearly proclaim who they are. The snobbery mixed with the gay abandon of the time pervades through the whole atmosphere. The costumes of the participants reveal the residual influences of the Late Mughal mannerisms with a commingling of the contemporary Rajput elements. The piece very much reminds of a mural. The ground is bluish-grey. Ca. mid 19th century. (Courtesy, Gandhi Smriti, Bhavnagar.)

3 The colour illustration shows a *chakla* of the Mochi school of Saurashtra, commissioned by a Kathi nobleman. As in Kutch work, the symmetry of composition is resorted to. *Buttis*, *Kutchi gotas* and elephants prettily worked with coloured silks on a deep steel-blue silken ground render it an outstanding example of this tradition. The output of the Mochi was reckoned by hundreds during the palmy days of the Kathis. The Mochis of Kutch trace their origin from Saurashtra, not an improbability if the basic similarity of conception of the two schools is given due weight. Ca. late 19th century. (Courtesy, SHRI D. T. GHEEYA, Bhavnagar.)

4 Another attractive *chakla* of the Mochi school from the collection of SHRI GHEEYA now with a cerise red ground and charmingly contrasting black border showing *karamphuls*, *Kutchi goto*, maidens churning curd, pairs of elephants, *buttis* etc. Ca. late 19th century.

45 A Mochi specimen of a *chakla* with a yellow silken ground shows a similar composition where elephants and maidens are replaced by peacocks. Ca. late 19th century. (Courtesy National Museum, New Delhi.)

46 The essential frame work of composition remains the same in this *chakla* too. The place of peacocks is taken by Krishna and *gopis* seized in a pliancy of dance movement. The border with parakeets and rosettes is particularly charming. Worked with coloured silks on dark red satin, Mochi school, ca. late 19th century. (Courtesy, National Museum, New Delhi.)

47 A *rasleela* scene with larger number of participants in a circular field encircled by a floral creeper and *buttis* at the corner comes

to view in this *chakla* whose central portion is reproduced here by the courtesy of SHRI CHITTARANJAN RAJA, Junagadh. The grace and freedom of movement of the *rasmandal* characters surpass those seen in a Chamba *rumal* illustrated in *Indian Embroidery* (pl. 23). The ground cloth is of light red silk. Mochi school ; ca. late 19th century.

48 The central panel harbouring Ganesh and his consort is from a *toran* of a Mochi school from the collection of SHRI D. T. GHEEYA, Bhavnagar. The costumes of the attendants reveal the fashion of the day. This is one of the oldest specimens of its class. The ground cloth is a light brown silk. (Possibly mid 19th century.)

49 The example is one of the rarer types of *chakla* on black silk belonging to the Mochi school. The central square divided into sixteen boxes is filled with such motifs as Radha-Krishna, decorated horses, elephants, Baraque, and *buttis*. The floral embroidered border is of red silk. Ca. late 19th century. (Courtesy, SHRI D. T. GHEEYA, Bhavnagar.)

51 This *toran* from the same collection is of a slightly later date. Each panel is fully filled with a variety of motifs. The central panel in the band depicts Ganesh ; the tag below it shows the figure of Mahalaxmi, rather bizarre. A steel-blue silk forms the ground.

50 A portion of the jamb of a *sakh-toran* from the same collection and school. The panels contain a variety of motifs. (Ca. late 19th century.)

52 A *kotia* (neck-cover) of a horse, Mochi school, made for a Kathi landlord. The repetition of disks on a dark blue satin is not unattractive. The tasselled border is also silken. Ca. late 19th century. (Courtesy, Social Welfare Department, Gujarat State.)

5 The trousers and the skirt embroidered on deep golden satin belong to the Mochi school of central Saurashtra. The method,

though not rendition, of composition conforms more to the Mochi school of Kutch. Unlike the Mochi work of Kathi commissioning, the workmanship is neat and meticulous. The trousers once belonged to Watson Museum, Rajkot ; the petticoat comes from the collection of SHRI CHITTARANJAN RAJA, Junagadh. (Ca. beginning of 20th century.)

6 A part of a *palav* of a *sari* from the same school once more reveal Kutchi mannerisms in its festoons and *buttis*, though peacocks are not of that area. The specimen, of beautiful crimson carmine silk, is in the crafts section of Watson Museum, Rajkot, (Ca. early 20th century.)

53 The specimen in question is an *ulech* designed for covering a pile of quilts. The embroidered squares are in the characteristic Mahajan style of Saurashtra. The vertical and the cross bars are in applique work. Watson Museum, Rajkot, ca. early 20th century.

8 But the *chef d'oeuvre* of the Mahajan school was a *chakla* worked in about six different varieties and in number by thousands during the first quarter of 20th century. One of the best examples of Mahajan virtuosity is represented by this specimen embroidered chiefly with violet silk on a dark bluish grey cotton piece. It is also inset with mirrors. Junagadh Museum, Junagadh.

56 When Mochis worked for themselves, they created a *genre* represented best by this fine specimen. Rosettes and rose bunches encircle the central cyclic medallion. The specimen was chosen from the collection of SHRI M. P. VORA. The ground is formed by an orange coloured cloth embroidered with silks that include carmine pink as well. (Ca. 2nd quarter of 20th century.)

57 By the beginning of 20th century Kadwa branch of the Kanbi community became conscious of embroidery. Thirties were the

period when their activity saw its high water-mark. The present *chakla* belongs to that active phase of Kanbi embroidery. The ground is Indian yellow cotton. *Kevdaphul*, *sudapopat*, and leafy twigs rendered with gaudily coloured cotton threads impart it an air of tropical luxuriance so outspoken in their work. Courtesy, Organizers of Embroidery and Bead Work Exhibition, Porbandar (1957).

58 Three *sakhiyas*, each one from three different schools, are placed here side by side for comparison. The first one is a Kanbi specimen from Kutch. The middle one belongs to the Ahir tradition of Saurashtra. The last one is a Kanbi (Kadwa) specimen from central Saurashtra. The element of luxuriance is common to both the Kanbi specimens which differ though in interpretation and technique. Ca. 2nd quarter of 20th century. (Courtesy, Organizers of Embroidery and Bead Work Exhibition, Porbandar 1957.)

55 The Parajiyas among the Charan community sometimes produced remarkably beautiful embroidered *chakla* as this example from the collection of SMT. LEELAVATI WAMANRAV MEHTA, Jamnagar, illustrates. The influence of Kathi school in *koliphul* motif and Mochi mannerism in *Kutchi gota* are clearly at play. (Ca. beginning of 20th century.)

59 The *chakla* illustrated here belongs to the Mehr school of Barada area of Saurashtra. It differs from Kanbi works though the basic idioms common to several schools in Saurashtra are also present here. The ground cloth is reddish. The cotton threads also include black. Use of big mirrors may be noted. The composition within the central sectioned square is peculiar to the Mehr tradition. Ca. early 20th century. Courtesy, Organizers of Embroidery and Bead Work Exhibition, Porbandar (1957).

60 Aboti is a sub-caste of Brahmins localized to the coastal area of Porbandar. The present *chakla* embroidered on a yellow cotton ground betrays the same individuality of

composition in the central portion as with the Mehrs. The *buttis* are bold. The colours of the cotton threads are intense but not offensive. Ca. 2nd quarter of 20th century. Courtesy Organizers of Embroidery and Bead Work Exhibition, Porbandar (1957).

62 The embroidery of Lewa Kanbis differs in certain respects from that of their kinsmen, the Kadwas. A part of a skirt reproduced here by the courtesy of T. L. LIMBASIA shows some of these differences. The half flower though not unknown in Kadwa tradition is not used in the manner shown here in repeated belts. The background is grey coloured *khaddar* embroidered with cotton threads. 20th century.

61 The first impact of the crowded motifs of this Satwara skirt is one of a chaotic assemblage of the distorted symbols that haunt in a dream. But a careful perusal reveals some orderliness in the distribution and inter-relationships of *buttis* and *gotas*, animals and birds. The scorpion seen near the elephant and a miniature fan above are peculiar to this school. The *genre* too is very distinct. The ground is greyish blue. Ca. 2nd quarter of 20th century. Courtesy, Organizers of Embroidery and Bead Work Exhibition, Porbandar (1957).

63 The Waghers of Okhamandal did not neglect embroidery. But their works lack imaginativeness as judged from this neck cover of the horse. The garishness of the large mirrors set in the belt rather verges on uncouth and contrasts sharply with all other rural schools of Saurashtra. Ca. 20th century. (Courtesy, Museum and Picture Gallery, Baroda.)

65 If not so much in technique, at least in the morphology of articles the applique work comes nearer to embroidery. The illustration represents a half portion of a large *bhitiya* of the Kathi school at the threshold of the end of 19th century. Besides the usual rural scenes a large rose-window like symbol, probably sun-disk, is also discernible. The voluted sigma border is more

typical of patch work and unknown in the realm of embroidery. The piece is on display in Junagadh Museum. A similar piece is also to be found in Calico Museum of Textiles, Ahmedabad.

67 The formality of this *ulech* is matched only by the delicacy of the treatment of each single rosette in a given box. The rosettes are in black, red, and white on a light red cotton ground. The total effect of this simple composition is pleasing indeed. Kathi school, ca. early 20th century : (Courtesy, Gandhi Smriti, Bhavnagar.)

66 The Chariots of the Kathi noble women were always draped with covers embroidered and not infrequently patched. The smooth flow of the pipal leaf festoon at the crown part and the precision of its workmanship combine elegance in rhythm with vigour in concentration. The medallion on the top (not visible in the photograph) is also singularly sensitive in delineation. Ca. late 19th century. (Courtesy, DARBAR SHRI NAJWALA, Chadia.)

64 This saddle cloth is both embroidered as well as subjected to applique work. The elegant *buttis* have been very delicately cut ; done by some Mochi virtuoso for the Kathi customer, the piece is at present in the collection of Sardar Vallabhbhai Patel Museum, Surat. (Ca. late 19th century.)

68 As in embroidery so in patch work the Satwaras have displayed originality of conception in formulating and organizing their motifs. The spirals in the borders are themselves unusual. But the large motif in the centre looks almost like a mystic symbol whose impact is at once powerful and pleasing. It is indeed difficult to introduce controlled precision in patch work. Satwaras, like the Kathis, have succeeded on the technical side also. Ca. beginning of 20th century. (Courtesy, Organizers of Embroidery and Bead Work Exhibition, Porbandar 1957.)

69 The Mahajans had developed an entirely different style in patch work. The specimens, by hundreds, were worked once by the

Shrimali Banias of Saurashtra particularly during the second quarter of 20th century. This *ulech* with its border and cross borders filled with formalized peacocks, and boxes filled with lattice in red is a typical, colourful specimen of this school. Courtesy, Organizers of Embroidery and Bead Work Exhibition, Porbandar (1957).

70 Even more typical of the Mahajans is this particular kind of fret work encountered normally in the *chaklas* as this one shows. The main pattern is almost kaleidoscopic in appearance. Ca. 2nd quarter of 20th century. Courtesy, Organizers of Embroidery and Bead Work Exhibition, Porbandar (1957).

71 The workmanship of the Mahajan patch work in Kutch followed slightly different accents as this *toran* would testify. The potted flowering plants in the tags are typical of this area. Ca. 2nd quarter of 20th century, (Courtesy, SMT. HIRABEN SHAH, Rayan, Kutch.)

72 & 73 With these two illustrations depicting the portions of two different *bhitiyas* of the Molesalaam school ends the survey of patch work. The first one depicts Molesalaam nobles with their attendants in their typical costumes. In the second one the figures are more schematized. Inspite of kinship to Kathi work, the overall effect is not so pleasing. Yet the works possess a documentary value. Ca. late 19th century. (Courtesy, Saurashtra Bharat Kala Mandir, Ahmedabad.)

54 The cart carries a *jan* of a Satwara bridegroom. The bullocks are decorated. The *jhul* is of applique work. The *jhul* belongs to the beginning of 20th century. (Courtesy, Social Welfare Department, Gujarat State.)

2

The Bead Work of Kutch and Saurashtra

M A DHAKY

Prefatory Note

Bead work is a counter part of the craft of embroidery in Kutch and Saurashtra. Their inter-relationship is somewhat similar to the one between painting and porcelain in Ch' ing period China or Japan of the Edo Era. All the same, bead work uses a dialect that stands, in some cases, *toto coelo* from embroidery, an ambivalence inherent in its technique. But then, it unfolds an originality which is startling as much for its art as for its challenge to and triumph over embroidery.

The author's preliminary observations on this craft in 'Saurashtra' (August 1956) received due attention of the scholars like SHRI JAYMAL PARMAR who welcomed the suggestion as to the desirability of conducting systematic research work on various aspects of this fascinating craft, its aesthetic assessment included. On 22nd January 1957, DR. P. M. JOSHI, Director of Archives and Historical Monuments of the then Bombay State, inaugurated a research centre at Junagadh Museum for conducting studies on the problems connected with bead work. The present author, then working as the Curator, was placed in charge of this centre. A Bead Work Research Advisory Committee was next set up under the chairmanship of SHRI CHITTARANJAN RAJA (M P) Junagadh : their recommendations have been since then carried out including the survey of this craft at its important local centres as well as in the collections of various institutions and private collectors. The present section embodies the results of this survey.

M A DHAKY

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The author is profoundly indebted to DR. P. M. JOSHI, Director of Archives and Historical Monuments of the erstwhile Bombay State for his inspiring guidance as well as initiation of the whole scheme. DR. JOSHI liberally put necessary departmental facilities at the disposal of the author and thanks indeed to him that the present work took its material shape. SHRI J. M. NANAVATI, Assistant Director of Archaeology, Gujarat State, likewise accorded all means at his disposal for completing this section. To him, the author is deeply grateful. The author's grateful thanks are also due to the Bead Work Research Advisory Committee for their very useful recommendations; the value of the deep, personal interest taken by SHRI CHITTARANJAN RAJA (Chairman), DARBAR SHRI HATHIAWALA, Bilkha, DARBAR SHRI BHOJWALA, Chuda, SHRI M. P. VORA, Porbandar and SHRI N. H. PANDYA, Rajkot (members) need hardly be stressed : they very generously made their personal collections accessible to the author for study.

For this section, the author wishes to record his pleasant thanks to the same institutions, authorities and individuals who have generously co-operated in the preparation of Section 1. In addition the author owes a debt to SHRI JAYMAL PARMAR and the authorities of Sangeet Natya Bharti, Saurashtra, Swaminarayan Temple, Gadhada, Jaga of VISAMAN BHAGAT, Paliyad, and SHRI N. T. SHAH, Porbandar for the permission to study their exceptionally fine and ancient collections. The same members of the staff of the Department of Archaeology, Gujarat State, lent their assistance for this section also. SHRI P. D. CHUDASAMA helped the author with an untiring zeal and carried out flawless documentation during the field work.

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M A DHAKY

Introductory

The fascinating craft of Bead work was popular with a number of countries. The peasants of the Continent including U. S. S. R. used to wear very colourful, decorated costumes, embroidered, sequined, and beaded. The American Indians are upto this day fond of bead work, *wampum* ; their beaded belts are things of beauty. The Africans too have a special predilection for bead work. Not long after the first colonization bead work grew extremely popular with them. In India, this beautiful craft is seen favoured in Rajasthan, Malwa (Madya Pradesh), and Gujarat, particularly in Kutch and Saurashtra territories of the latter State. Bead work attained the pitch of perfection virtually in Saurashtra area.

By common consent, bead work is believed to be later in origin than embroidery, although, in absence of systematic investigations, a corroboration for this belief was hard to find, and, the upper limit of its probable beginning was undefined. Steatite micro-beads have been recently recovered from the Harappan levels at Prabhas,[1] Rojdi,[2] Rangpur,[3] and Lothal[4] in Saurashtra ; the date there could be in the region of 2000 B C on the strength of C 14 determinations now available in the case of Rojdi and Lothal. We have, however, no means to ascertain whether these were ever put to the use of knitting ; probably, they were meant for making personal ornaments. Though a bead is called *moti* in present day parlance, and, bead knitting as *moti bharat,* the word *moti* so often occurring in mediaeval literature cannot be connected with bead. It rather stands for pearl. The very fact that the oldest examples have been knitted by using imported Venetian beads delimits its upper date which on the testimony of Italian as well as indigenous sources must fall somewhere near the middle of nineteenth century.[5] The history of the world famous Morano beads of Italy goes back to fourteenth century ; its regular export to India, however, seems to have been initiated through contacts with African ports such as perhaps Zanzibar where Bhatias and Banias of Kutch and Saurashtra had already established their commercial concerns by about the first half of nineteenth century. Another important centre of contact at a slightly later date was Massawa in East Africa. The native tribes of Africa were at that time already using Italian beads for ornaments as well as articles of household decor. That may have quickened the interest of the Indian merchants in Africa to import Venetian beads ; perhaps, it is through their agencies that we find the Venetian beads pouring in Bombay, as well as perhaps, the ports in Kutch and Saurashtra. By the turn of the present century, the figure of import must have reached to several tons judging from the enormity of beaded articles known of this period.

The material for the craft, the beads, are machine-made, and costly ; but the spirit of expression, is, paradoxically, folk. If medium matters not, bead work deserves recognition in the same breadth as other indigenous crafts of the Nation.

Origin

The foregoing facts, as we know now for certain, put bead work to a date considerably younger than the craft of embroidery. The priority of embroidery to bead knitting in these areas can be firmly ascertained by three facts : bead work embraces many articles which are essentially rendered in simulacrum of the more ancient specimens found in embroidery ;[1] several patterns and motifs in bead work find close parallels in older embroidery ;[2] and although bead work has nothing to do with stitches that govern the mode of work in embroidery, surprisingly, the chain stitch has been, time and again, translated in terms of beads.[3]

The nexus of embroidery and bead work is very strong. At the same time the influence of other sources, particularly the textiles, will have to be acknowledged as of some significance.[4] The impress on bead work of the motifs in such older textiles as the tie-dye *bandhanis* and the *patolas* and *gharacholas* is in evidence *ab initio*. The tie-dye textiles are fairly ancient in origin, autonomous in technique and conservative in spirit. It is then the bead work which could have borrowed from the former craft. In point of fact several examples of tie-dye *bandhanis* as well as *patolas* bearing like patterns and motifs actually antedate, it may be stressed once again, the oldest known examples of bead work. The impact of the tie-dye textiles on bead work is thus proven beyond any speck of doubt. The tie-dye *bandhanis* and *patolas* were in great demand in the last century ; they could have furnished an easily accessible store-house of motifs for the newly born craft of bead work.[5]

Besides textiles, bead work, it would seem, has been influenced by other sources of minor arts and crafts as well. Interesting particularly is the close resemblance of some of its motifs to the painted wooden or clay toys which existed in abundance then ; they too furnished models for creating new motifs. Some of the stylized figures of horses and elephants in bead work can be best explained by presupposing such toys.[6] Neither the tie-dye textiles nor the embroidered specimens supply parallels of such forms.

Bead work thus did not come *ex nihilo* ; but this should not be construed to mean that it sought slavish imitation of the allied arts and crafts. It is *de jure* an independent craft. Granted, it is eclectic at the start, it brooks no denial that the sister crafts at the most supplied the ideas to begin with. The transformation of the motifs and patterns presupposed in other crafts, into new casts, is by itself a distinct contribution of bead work. Not only that ; once the women folk at home were left unguided to delve into experiments, the intrinsic possibilities of the beads began to be revealed ; some ingenuity is then seen being exercised in improvising, even evolving new and distinct motifs as well as in bringing about original ideas into play for designing new articles. What they conceived in terms of beads was, of course, entrenched deep in the living ambience of the day. The beads were exotic but the social context and the cultural environment which they sought to portray were not alien. In fact, the adaptibility of the beads to suit the purpose they were called forth to fulfil was surprisingly subtle ; with ease and rapidity bead work became the integral part of every Kathi home in Saurashtra. Next came a moment when bead work, if not outstripped embroidery, pushed the latter to a subsidiary position. Despite several limitations, those of cost, time involved in knitting, and heaviness particularly of larger articles, the bead work continued to obtain increasing favour in home decoration. It proffered a vaster vista of motifs. even streamlined, that were never conceived in the realm of embroidery. That explains its popularity ; the craft of embroidery had already passed its peak and gyrated doggedly into a whirpool of stereotyped productions, boasting at best more number of close variants of known motifs rather than creating something sensationally varietal in character. Before the freshness of the craft of bead work, the beholders remained fascinated and readily submitted to its spell. And that perhaps explains the *raison d'etre* of the whole craft.

In the initial stages, it seems probable that bead work had been guided by professional male artists. A pair of *jhul* of bullocks completed in A D 1888 now in the collection of Junagadh Museum[7] gives the name of one Mochi craftsman as its author. Its chaste, flawless workmanship cannot be ascribed to the housewives who were then just taking elementary lessons in bead work. Mochis were the *de facto* authors of what is called early Kathi bead work.

Bead work, as a whole, has evolved its distinct idiom. But there is one limitation (and the best work is no exception) to bead work in that its motifs as well as the composition can be exactly reproduced and thus there can be no scope for the existence of individual *genre* as in the case, for instance, of painting, or even of embroidery. Those who conceived and created the motifs and patterns were certainly the master artists, anonymous though, with perhaps no clues that would ever lead to their identity.

Chronology

Bead work is a living tradition and has still managed to linger on although in a decadent state. True, the span of about a century which it covers, is dwarfed by the venerable antiquity of other craft traditions in India. Nevertheless, in these narrowly bracketed limits, it illustrates a story, eloquent, enthralling and educative to be sure, which other crafts could tell after an existence of no less than a few centuries.

The chronology in bead work is determined by two main factors ; the mode of patterns and the typology of beads. The initial anchorage is supplied by the examples where dated inscriptions are knitted in the body of the specimens themselves and by such specimens whose dates are known through authentic family traditions or records. These factors reveal clues as to the nature of motifs and the colours and grades of beads prevalent during a particular period. Sometimes the matter becomes complicated by reason of the fact that the beads could be re-used after the disintegration of threads of the original specimen ; and, what is more, older motifs could be successfully copied at a later date since bead work follows the technique of mechanical computation for shaping any design. Making due allowances for these perplexities, the general trend of bead work fits admirably into well-defined chronological phases. As it could be observed, bead work covers three major periods reckoned from its inception to this day. The intellection of these phases presents no special difficulty since the evidences obtaining for each one are well-defined and closely interknit.

PERIOD I A

The heights were scaled by bead work on its first birth day. The specimens known from this period, a number still existing in various collections, reveal a well-developed, mature art since it came almost bodily through the symbiotic inspiration of other allied craft traditions. Its sophistry is due to professional and accomplished craftsmen. The fund of motifs at this stage is limited and mostly comprise scenes from the then prevalent rural life. Individual figure in a composition is lit up by a directness, a sweet mannerism, and is almost always disposed symmetrically in relation to other motifs. The forms of the motifs themselves are inwardly balanced and forceful. They remain unsurpassed from beauty point of view, by their later variants or derivatives alike. On the ample background of white beads these motifs seem more picturesque than anything Indian calico printing has to illustrate. The beads available in a number of grades are perfectly uniform in size for a given grade. The chromatic range, though limited, is remarkable for the depth and mellowed lustre. Orange yellow, bottle green, blackish purple, pure glistening red, and lapis-lazuli blue are the principal colours available. The variety of articles in bead work was also limited and generally followed the parallels in embroidery. The period of this juvenile, formal but vigorous art ended by about the end of nineteenth century.[1]

PERIOD I B

This is marked by an intense, almost passionate activity in the field of bead work. Most of the older specimens known, belong particularly to this phase of its development. The craft is now looked after not so much by the professionals. It passed to the house-wives who, though busy with normal domestic duties, prepared during their leisure hours almost anything which they could fancy and manipulate. Just at that moment, their embroidery had been replaced by the new tradition of Mochis. They needed some pastime which they rediscovered in bead work. Schooled in Mochi tradition, the innate creative forces of their *elan* were soon released. The use of the motifs common in the preceding phase persisted though not with the same intensity ; a few appeared with slight morphic changes ; a host of new ones also found entry into the work at this stage. An emphasis was shifted from symmetry of composition to the one of harmony of total effect. Together with this reversal of rule, a phantasy of exuberance prevailed in all works of this phase. But this untrammelled freedom had often run into chaotic, even puerile compositions. The manufacturers of beads now offered a new and a wider colour scale besides the one available in the foregoing period. The new comers in colours were the creamy yellow and blue in various tones such as turquoise and aquamarine. Deep crimson variety in transluscent beads also made its appearance. Some of these, in their tonal value, recall the effect of lacquer ; others emulated those of the antique canvases. This period closes with the beginning of World War I.[2]

PERIOD II

The war seems to have interrupted the direct shipment of beads to India ; but bead work kept its pace and tenor though slowly and rather with pauses. After the termination of war, however, the conditions changed both at home and in Italy. Knitting of expensive and patience-demanding larger articles went out of vogue or at least very rarely resorted to. At the same time, several of the elaborate and skilfully knitted motifs became obsolete. The spirit of inventiveness now dwindled. Yet a number of old motifs continued to be copied. At its best, the specimens knitted during this period are passable as moderately good ; at their worst, they look stale : and there pervades an added tinge of savagery, thanks to the falling standard of imported Italian beads which had by now lost uniformity of grade, the colour tones changed from rich to dull values. The influx of new colours such as scarlet, dull mauve and pink, dark grayish blue, and parrot-green ruined the harmony of colour schemes. The World War precipitated heavily and gave a devastating blow both to the quality and quantity of bead work.[3] This was, unquestionably, the period of less lustre for bead work.

PERIOD III

In Period III, which commences with World War II, further deterioration in the craft came in sight. The general interest in bead work was also on decline. The variety of articles in bead work is now limited to the production of about five types of articles only, *viz.* coconut, *indhoni*, *chakla*, *toran* and *gahumri* (Swastik), each one of which seems perfunctory in presentment. The prevailing social custom regards them as auspicious accompaniments to a bride's dowry, according as they cannot be ignored totally. In past, the bride herself, her mother, or some closely related lady took pains to knit these articles with loving care. But of late, the dealers in bangles and beads themselves began to sell ready-made articles which effaced the last traces of spontaniety and purposiveness. In these debased mass productions hardly a few motifs showing some atavism are discernible : the coarsening of the details of such motifs is complete. On the other hand, a wanton but ludicrous insensibility is paraded by a few banal motifs now ostensibly forced in, an instance of which is supplied by what is commonly known as *Parsi butta*. This heavy, daisy like flower with monochrome five to twelve petals seems obviously to be inspired by some Western motif and divorced thus from any ideal for which this craft stood. Its repugnance is matched by the heavy, high grade beads and their barbarous colours such as fiery scarlet, violet-purple, Indian yellow together with lemon yellow, and shining flamboyant green now available. Silhouetted against the calm luminosity of the works of the First Period, what is now offered is riotous but appallingly ingenuous. The era of emotional sterility and bad taste has set in.[4] The craft now sees the doldrums.

The more ancient Kathi specimens are now disintegrating, out of age, and the neglect generated by the tottering social structure, frustrated family economy, and failure to adjust to new conditions. With the fading glories of the Kathis, the bead work pieces are vanishing in an untold number each year. And with these shall go the finest of the designs created by this loveliest of the crafts of this region. These disheartening conditions notwithstanding, something can still be done before the craft crosses a dead line from where there is no return.

Schools

Truly speaking, there is only one fundamental school of bead work, the Kathi school : it had, with the exception of Coastal Mahajan school, no *confreres* in the beginning nor compeers even at a later stage of its history. Other schools or tendencies in bead work developed rather lately and as a pale reflection of the Kathi.

KATHI SCHOOL

Kathi workmanship which is in reality the Mochi craftsmanship in the earlier phase, is endowed with boldness and vigour, precision and judgement : it possesses all intrinsic qualities needed for the creation of a genuine work of art. And above all, a soft, cool placidity shines in almost all its depictions, whether abstract or representational, a propensity especial to this aesthete community. The distinctness of Kathi bead work singles out by one salient though not exclusive factor alone. It is predominantly figurative in character and delights in portraying everything which it knows : the sportive birds, the beasts of burden, the felicitously colourful trees, all warmly mixed with human figures ; the entire work looks very human in feeling.[1]

The geometric motifs in Kathi work are subsidiary : they, in the first instance, furnish peripheral embellishment to a central pictorial theme. Not infrequently, they come to the fore as supplementary to the central figural character : rarely, they enjoy an unchallenged dominance as in patterns where vibrant abstraction is vital.[2]

COASTAL MAHAJAN SCHOOL

The Coastal Mahajan school is almost contemporary with the earliest phase of Kathi. Important ports in Saurashtra in those days, as they are now, were Porbandar, Mangrol and Veraval ; and Mandvi was in Kutch. Owing to contacts with Africa and Arabia in mid-nineteenth century, these coastal cities were in fact the first to know of the Italian beads. Very minute grades of beads were put to use by this school ; scenes typical of coastal life were often included in their composition.[3] It must have come into contact with Kathi school as well.[4] Some of its depictions are closely paralleled in the works of the latter people. Owing to the use of very minute beads, the motifs in Mahajan works, on the whole, seem to lack in stature and clarity of exposition.

In the interior of Saurashtra as well as in Kutch, bead work among the Mahajan communities became fashionable at a rather later date. Sometime before the beginning of the World War II, Jain and Vaishnav Banias, followed by Sonis and Lohanas adopted bead work for home decor. Slight difference in workmanship apart, their works share many features that form a common paradigm in style. For instance, they betray the hands of copyists who often borrowed from the Kathis without the correct understanding of the underlying idioms, or where they ventured into creating some novel features, exhibited the same bias for religious motifs. Their husbands placed as the Karbharis or Kamdars (administrators) or as local merchants in the villages or estates of Kathis, the housewives of these Mahajan communities found frequent opportunities to see the chaste collections of Kathi women ; and to this we must ascribe the Kathi influence in the early works of Mahajan school.[5] In the next phase they felt no qualms in knitting the names of owners or moral maxims, or theocratic precepts and auspicious symbols such as Omkar, Swastik, and Nandyavart in *indhonis*, *torans* and *chaklas*, having little or no regard to considerations of art.

In Kutch, amongst the Mahajan communities, the bulk of specimens belong to Oswal Banias. Their workmanship with a slight local touch is gripped by the same callousness we find in the specimens of their counterparts in Saurashtra. The Rajputs, however, in their work showed some distinctness which is the trait of the region.

MEMAN SCHOOL

By the start of the present century, the Memans of Saurashtra began to show some interest in bead work. In keeping with their religion, however, they exercised careful discretion in omitting almost everything that depicted a living thing, especially the animal and the human form. But the sheer display of geometric motifs, however subtly staged, has not the same impelling quality and natural cheerfulness which is by birth ingrained in Kathi works. And too much stress on blue in their work accentuates the depressing effect that one hardly fails to sense in Meman specimens. What is more, the beads available at this stage were not so fine in grade. A new motif introduced by them was the chequer ; even so, it proved too poor to vitalizie the quality of their work.[6]

KANBI SCHOOL

The Kanbi works began to loom large in the Middle Period. Strangely enough, this trend which deviated in forms if not in subjects from the Kathi analogues with an arrogant indifference to good sense, became obtrusively ebullient by about the beginning of World War II. The modern bead work is permeated with much of the residue of Kanbi tradition, as a dominant but demoralizing reminder of the past.[7]

Technique and Materials

The principles of knitting in bead work are simple but their execution calls for alertness, care, and patience on the part of the knitter. The factor of alertness disappeared after Period I : patience deserted the field at the end of Period II ; while care was uncared for during Period III. In the best among the early works all the three are unmistakably present, and, the guiding principles of bead work technique observed below are based in the first instance on the study of the specimens of Period I.

In practice, two methods are employed in knitting the beads, the mono-bead (*ekamoti-num gunthan*) and the tri-bead system (*tran moti-no thansiyo*). The former finds no following in earlier specimens. When it came into vogue, Kanbis alone seem to favour it. The beads in mono-bead system are closely set in one row after another in a manner of courses of stones carefully placed one above the other as in the construction of a wall. The patterns are worked by using coloured beads against the backdrop of white beads. Any kind of flat picture could by this technique be reproduced with more or less accurate outline if desired. Placed side by side the productions of tri-bead system, it is forgone that the works by mono-bead method shall look prosaic. They lack in the net-like effect so prominently achieved by the tri-bead principle where each picture is felt projected on or enmeshed within a vibrant flow of net.

It is this tri-bead system which was popular at the outset : the best works are found to follow it. The technique in knitting is somewhat akin to cross stitch in embroidery. In the first round of the needle three beads are taken at a time ; and, as the knitting progresses, the third bead is thrown up. On the return round the same process is repeated shifting, however, one position so that the beads appear as if placed in oblique rows. During each round thus, two rows of beads are simultaneously worked out. The third round when completed gives an interesting result. The upper row of the third one obtained by the upthrowing of the third bead above, completes a horizontal series of rhombi in conjunction with the four rows of beads already worked during two previous rounds. In other words, a diagonal net-work results in the end. The rhombus is thus the unit or the building brick of bead work in tri-bead system. A desired pattern emerges by a skilful manipulation of the positions of different coloured beads along the cleavage lines of the rhombi. The beads follow the angular lines of the rhombus, which is why sharp curvature cannot be produced when tri-bead system is followed. Any motif, whether geometric or animate, is structurally nothing but chains of intersecting rhombi. Consequently, the highly stylized configurations are obtainable particularly in respect of the depictions of animate beings. On the same principle as tri-bead system, penta-bead and septa-bead systems are also known though they find very restricted use, and then only when open work is demanded. The beaded pieces are invariably finished with a *kanthla*.

Sometimes a novel method in bead work is followed in simulation of chain stitch embroidery. On a piece of cloth, strings of beads are stitched in figural forms or geometric and floral patterns. Such a work, when neatly done, seems very pleasing to the eye.[1]

That is all about the science of knitting. The art of knitting is dependent on several other factors besides the personal skill and ability of the knitter.

(a) The size of the beads in any given grade must be ideally uniform, so that each figure receives its correct definition of form and the motifs accommodate themselves comfortably in relation to each other. The specimen worked with beads of mixed grades on the other hand suffers from the absence of smooth appearance, the dimensions desert proportions, the patterns look tortured and colliding. With uniform beads any grade can produce fine results. But too high or too low a grade is normally avoided. Grade 3 as well as 4 is the most suitable one. These two grades were more frequently used in early works.

(b) The criterion of colour scale is no less important. A study of colours employed in the works of different periods reveal some interesting facts that help build a formula for arriving at correct colour combinations. The principal colours — yellow, green, red, purple, and blue — with their myriad tonal variants were used more adroitly in Period I than in the succeeding phases of its history. White is, of course, always present. Immaculate white without the suspicion of the faintest tinge of indigo or cream is the most desirable variety. White provides the necessary matrix for the rest of the colours.

Yellow with a sweet, luscious orange tinge is the best one in its class. Creamy yellow and lemon yellow are used very judiciously ; they look effective only in company of green. They are, like the white beads, opaque.

Red beads are of two kinds, transluscent and the opaque. A white pasting in the inside makes an opaque variety. Such beads seem like tiny strawberries. The opaque is preferable to the transluscent type and is seen in Period I exclusively. Light red with a suffusion of pink or mauve, deep crimson, and fiery scarlet are best avoided in good work ; for light red easily gets subdued, deep crimson looks dull, while scarlet has a propensity to overpower the rest.

Deep bottle green and soothing lush green are the most desirable colours in their class. Lighter shades of green and those tinged with marine blue or the parrot-green are disastrous to the harmony of colours.

Purple is as indispensable as the green. But considerable discretion was shown in selecting its correct shade. Normally dark solid purple, sparklingly so, remains unequalled. The lighter shades look weak, while those with a streak of violet or mauve refuse to mingle with other colours.

Sometimes, and that is by way of exception, in lieu of white beads, bottle green or dark purple is used as a ground colour and white and yellow for delineating the figural work. In such cases a kind of special effect is achieved. Specimens where this alteration in ground work has been resorted to, look unusually charming.[2]

Blue is the moodiest of the colours for bead work. Considerable discretion is needed in its use which, if at all be made, should be only sparingly. Excess of this colour produces negative results by suppressing the highlights of its companions. It is happy only when red or yellow encompasses it. When judiciously used, it brings about a vibrancy not created by any substitute colour in a combination.

The colours such as pink and chocolate should be completely deterred from, since they are absolutely discordant with the colour play of bead work.

(c) The variety of a bead also plays a decisive role in determining the quality of work. At all times the opaque glass beads (*chidiya* or *kidiya moti*) preponderated over other varieties. The transparent beads known as *sakaria moti* and available in silvery white, pink and golden (*sonalia*) colours and sometimes used in festoons of the *torans* are unsuitable companions for the opaque glass beads. Particularly their refracted light is unsympathetic with the oily glass of the beads of the opaque variety.

Another kind of beads known as *javla* or *fatakiya moti* are usually of higher grade and possess a distinct golden, or deep blue metallic sheen. Sometimes tubes of the same type were used in depicting elephants, clocks and such other motifs on a cardboard and afterwards framed with glass for room decoration. A sort of barbaric splendour can be imagined ; the fashion had been widespread in the Middle Period, but has now, fortunately, disappeared from Saurashtra. The fake flowering plants made out of wire and beads and potted in porcelain have gone out of fashion since 1930.

A brief note may be suffixed here on the type of large tubular beads known as *basmoti* of which a few instances of Kathi workmanship belonging to Period I B are known. The beautiful colours such as gold, coral, rose, pink, and steel-blue of these beads reflect a diamond like resplendence. That is why they were often used in preparing the covers of chariots and in the accoutrements and saddlery of the horses. Such pieces were meant primarily for night processions and showed off with advantage under flickering light of the torches. A few pieces worked through these beads such as *torans* and *chaklas* for interior decoration are also known.

Articles

Bead Work covers an extensive range of articles some of which are not only interesting: they are vibrant with an art that is capable of stirring a desire to possess them. The beaded articles of the Kathi school in particular are redolent of a rural flavour: they reflect the social reality that once stood behind their make up: they symbolize the perfect unison of art and life that so happily prevailed at the moment of their creation.

The beaded articles may be classified into three groups: articles of room decor, knick-knacks, and ornamentations of domestic animals.

ARTICLES OF ROOM DECOR

For the decoration of a room, the *chakla* that is square coverlet tops the list and is popular till this day. In size it could be anything between 40 to 75 cms square. Among *chaklas* are found five different modes in which the patterns are webbed.

(a) The ‘open’ or ‘unbarred’ type where the unframed figures are formally arranged on a white field. Several sub-types of this variety are illustrated here on plates 80-83 and 85. In a few cases strict formality is abandoned. Each motif there is a different one and arranged arbitrarily but not without attractiveness.[1] Such a free composition was favoured by Mahajans in particular.

(b) The ‘panelled’ type where figures are set in the framed boxes. The sub-varieties of this mode of composition are demonstrated on plates 83 and 84 and colour illustration on the back side of the cover. The mode is a direct imitation of the one encountered in some of the *chaklas* of Mochi embroidery.[2]

(c) The *vankiya* type which has a complex composition where the central part depicts the patterns in circles while from each corner a floral shoot within a fan points arrow-wise to the centre of the *chakla*. Once more a quotation of embroidery in bead work ; but what is easy in embroidery is technically difficult to realize by direct method in bead work, for such a composition is against its own principles of the orientation of motifs set by its technique. Hence the central circular part and the corner parts are prepared separately and next blended with great care so as to obtain the desired centripetal movement of the corner motifs.[3] The *chaklas* of this sub-type are very rarely found and are by all standards, highly esteemed.

(d) The central part is filled with a uniform, geometric pattern recalling a *patola*, or a *bandhani*.[4]

(e) In this sub-type figural work is mixed with geometric or floral motifs.[5]

In all these types, borders—two, three, or even more—invariably garnish the central scheme.

The *piece de resistance* in bead work is the *pachhitpati*, which is by conception as well as intention a counterfeit of its prototype in embroidery. It is likewise employed as a decorative scroll above the wooden shelf and just below the point where the sloping timber roof begins and thus along the upper part of the longer wall of an oblong Kathi room. The width of the *pachhitpati* varies between 15 to 30 cms ; in length it could be anything between 5 to 12 meters. A *pachhitpati* is literally a repository of almost all the known motifs in bead work. Two principal modes of design here come to view, similar in principle to sub-types (a) and (b) of the *chaklas*.

(a) In the first sub-variety, large single motifs are discretely spaced as if the dividing bars are invisibly present,[6] a mode established by allusion to embroidery.[7] Later on in Period I B and II an elaboration came in vogue. The discipline of the former is no more in observance. The specimen clutters with motifs, big and small. It is a show of promiscuity and overcrowding.[8] The field for new motifs is amplified as much as the scope of balance remains unenlarged. The many motifs jostling in this cortege, unlike embroidered instances, do not bear inter-relationships in a manner of characters participating in a common narrative. If at all a narration is intended, it is usually a brief affair.[9]

(b) In the second sub-variety motifs are used either singly,[10] or in symmetrical or harmonizing groups in panels formed normally by a lozenge border.[11] The central panel is as a rule allotted to Ganesh or Mahalaksmi. The motifs from one end to the central panel are all of the different sorts. They are repeated from the panel next to middle one to the other end altering, however, the colour schemes of the motifs. Sometimes the motifs are limited in number and are then more frequently repeated ; the alterations in colour scheme helps get over the monotony.

The embroidery is once more quoted through a *bhitiya* in bead work. But the instances are very rare to meet. They are too ponderous, even unwieldy, and the dovetailing between a *pachhitpati* and the *chaklas* effected through beaded square pieces, proves too weak to support the weight of the substantially large *chaklas* it requires to hold in suspension.[12]

A narrower version of *pachhitpati*, about 8 cms. wide and known as *patta* is used for decorating the face of the shelf. The usual theme is an undulating vine running from end to end.[13]

Next to *pachhitpati*, stands a *toran* which as far as its upper part — the band — is involved, in many instances resembles the *pachhitpati* itself. It has, however, one specific feature, the *kothalis*

(appendages) suspended from the lower rim of the *patta*. These tags lend an individualistic character to the *toran*. The beauty as well as personality of the *toran* is as much determined by these suspended tags as the clever patterning in the main *patta* itself. Very often each individual appendage is treated as a separate specimen ; they then betray an air of self-sufficiency. Normally, each appendage is provided with a theme different from the other so that the total effect is one of a symphony of richly varied notes. In width a *toran* could be somewhere between 12 to 21 cms ; in length it varies between 90 to 110 cms although specimens as enormous as 5 to 10 meters are not unknown. Such larger *torans* are used in lieu of a *pachhitpati*. As in *pachhitpati*, two modes of designs, the panelled and the unpanelled are known, the latter being more frequently followed.[14]

Sometimes the *sakhiyas* or the beaded vertical strips meant to be applied on the wall near the door jambs are coalesced organically with a *toran*. The combination results in a *sakh-toran*, the beauty of which is to be seen to be appreciated. The usual two types of composition are known in *sakh-torans* also. The panelled type is more frequently seen.[15] In size, a *sakh-toran* greatly varies. The smallest piece is suitable for decorating a window ; the more pretentious for the door ; the largest is meant for the main gate of the house.

Next of note is *golia* which is in essence a circular version of *chakla*.[16] It is hanged on either side of the *sakh-toran*. In diameter it varies between 15 to 45 cms. Geometric patterns are favoured for the composition and are in fact more suited to the shape.

Pillows often possess prettily beaded covers. The composition as in the preceding examples, is of two types, the free, and the panelled one.[17] Not infrequently, the portion between borders is entirely filled with geometric pattern such as diaper or a flower-in-rhombus. In rare cases a pillow is covered by motifs rendered through stringwork technique.[18]

Allied to pillows are the cushions, the use of which is likewise purely decorative. The usual composition is geometric[19] but *buttis* or small animal figures in the cyclic rhythm of the upper and lower parts of the cushion are often encountered. Rare specimens rendered in stringwork technique are also known.[20]

The *vinjhanas*, or fans, are among the smaller but nonetheless important articles in the panoply of bead work. A wide variety of composition is employed;[21] fans done in stringwork technique are enticingly beautiful.[22] Sometimes both the sides are beaded, though a single-face work is more common to meet.

The *indhonis* — the dangling pot-supporters — are among the commoner articles, and are popular with almost all the Brahmanist and Jain communities. The larger version, the *sumthiyas*, are found more frequently in Kathi homes.[23] Both these articles are made of dry phoenix leaves and afterwards jacketed with beaded bands. They are not meant for daily use.

The *rash* and *pangras* or cords of a child's hammock are, in Kathi tradition, covered with a netting of beads.[24] Such a covering is also applied to the *kolindas* or wooden suspenders of the hammock.

A miniature *parana* (cradle), or a *khatli* (cot) is covered with bead-netting ; its cords simulate the *rash* of a hammock.[25]

A *jhummar*, also called *tachakadum*, is a tiered decorative piece where each storey is represented by beaded little square cushions from the lower one of which are suspended five beaded balls while a parakeet crowns the top. Minor variations are often found within the standard form.[26] The application of more number of tiers, and the replacement of the central ball by a miniature parakeet may be noted in particular.

A Kathi house is a structure designed to suit the traditional needs and customs of the community. The conditions during Sultanate and the Mughal Periods had forced the Rajput and the Kathi women folk of the *shakhat* class to adopt *ojhal* i. e. *pardah*. This custom, still prevalent,[27] has affected the plan and to an extent the elevation of a Kathi house. For an average well-to-do Kathi family, a two-roomed inner apartment connected with a spacious, walled courtyard in the foreground and a gate-house often placed at a right angle in relation to the apartment is a standard plan. The visitors, guests, and bards are received at the gate-house. The courtyard shelters the cattle. The apartment is normally based on a high plinth. The two juxtaposed rooms with a lobby in front with four free standing and two engaged posts is a general feature of the apartment. A small kitchen and a store room flank respectively the right and the left side of the lobby. In the commodious lobby is suspended the hammock with beaded *pangras* and *rash*. A *jhummar* or a miniature beaded cot overhangs the hammock as a plaything for the child. The male members often rest on cots or leisurely suck the hubble-bubble here in the lobby. The chamber on the right hand is normally a living room. In the left one are treasured the splendours of Kathi crafts. The decoration starts right from the door of the room. Either embroidered or the beaded articles are displayed in and around this room. The beauty of both the crafts remains mutually annulled in a mixed display and hence not resorted to. The door is decorated with a graceful *toran* or what is more impressive, a *sakh-toran*. Just at the level of the architrave of the door-frame, a *golia* is fixed on either side of the door. Now one enters the oblong room which is normally 3·5 ms. × 4·25 ms. in dimensions. The room is as a rule windowless. The floor is rammed with mud and cowdung. In the dim reflected light filtering through the door, the decorations on the long wall (*pachhit*) facing the entrance begin to reveal. At first a wooden *kandhi* (shelf) catches the eye. A slim, beaded *patta* runs throughout its facing. On the shelf are placed about six beaded *sumthias* each of which supports brass vessels—*hel*, *gagar*, *lota*, and *tabudi*—in sequence. Just above the crowning *tabudi* and below the timber-and-bamboo roof, a *pachhitpati* shows its prolonged spread all over the wall. A colossal version may even complete the whole circuit of the room ; but that is exceptional to find. A large, elaborate *toran* may also be found as an option for a *pachhitpati*. In larger rooms, one above the other, is a common feature. Below the soffit two *pachhitpatis*, of the shelf are suspended about six *jhummars*, each one at an interval from the other. On the wall proper, in the best decor scheme, four large *chaklas* and three *chaklis* are placed in an alternating series. Below each *chakli*, is hung a *vinjhana* ; and below the *vinjhanas* comes a series of *indhonis* or *sumthias* with beaded covers facing the onlooker.[28] The furniture of the room, limited but interesting, is all made to gravitate to the shorter wall (*karo*) at the right. There in the centre stands a wooden *patara* (safe) decorated with brass repousse and applique work. It is more often a masterpiece of craftsmanship.[29] To the right corner of the *patara* stands a large tripodal brass box (*katodan*) of unusual shape and beauty. To the left is a big globular brass pot (*gora*) and above it a brass basket (*kandiya*) with a lid topped by a peacock. A low relief decoration graces all the three pieces. In the *patara* is stored the embroidered and beaded articles. The tripodal brass box answers to the same purpose. Above the *patara* is located a wooden shelf at a level slightly higher than that of the shelf of the longer wall. On the former one are stocked beaded pillows in wealthier houses.[30] The decorations are displayed from Navratra and Diwali to Holi festival, that is from October to March. They are packed off during summer and monsoon so as to protect them from dust and humidity.

KNICK-KNACKS

A large number of articles which do not participate in the decoration but are rather cherished as curios, abound in bead work. They were mostly designed by the Mahajan communities. The wooden toys of indigenous craftsmanship are covered under an integument of beads when they remain converted into nice little gems of art.[31] A miniature cradle, a horse, *popatlakdi* (short stick with a parakeet at the top),[32] *gedi* (playingstick), *dado* (ball),[33] *ghugharo* (rattle),[34] *chusani* (a toy for sucking), *chakardis* (toplets),[35] *putalis* (dolls), *mhorams*, *pyadams* and *sogthas* (gamesmen) maybe counted among the commoner objects of the class. Other objects such as *kalam* (pen),[36] *kalamdan* (pen-holder), *khadio* (ink-pot),[37] *surmadani*

(kohl-bottle),[38] *gulabdani* (rose-water bottle),[39] *topli* (straw-box),[40] and *chabkha* (whip)[41] are treated in a like fashion. Even pieces of furniture such as low tripods, and chairs are covered under beaded net.[42] The auspicious objects connected with marriage ceremonials are not neglected in bead work. A *jhamarkh divdo* (grilled brass lamp), arecanuts, *ghol* and *kankavati* (*kukum* holders),[43] coconut, and *Ganesh-sthapan* may be recounted as more important among such objects from Mahajan collections. The cage of a *chandul* or *bulbul* too finds a fine network of beads in some Kathi houses. A chair, low stool, cradle, and sheath also find beaded net work.

Personal garments were not beaded except *sari* borders and boy's caps among Mahajans and Bohris. Rarely, sleeves of a blouse are beaded. A thin band of beads is worn as *veni* for decorating the bun. The lady's purses (*batwas*) are found in large varieties of shapes,[44] the square, rectangular, octagonal, orbicular, and triangular. As rarest examples, blankets entirely made by needling beads are known.

ORNAMENTATIONS OF DOMESTIC ANIMALS

By far the most remarkable use of the beads is for the pieces that decorate the domestic animals. A pair of bullocks decked with all its adornments is a rare piece of sight. Almost all the articles that are done for them in embroidery find simulation in bead work ; in addition they wear necklaces and garlands of various kinds and modes and of large and small types of beads. Kathi noblemen alone could whim and afford such pieces.

A horse of a Kathi bride-groom has its adornments too. *Ghughi* (neck cover), *lagam* (reins), *kandiyum* or *kotiyum* (another neck wear) and *kalgi* (crest) are often found as beaded pieces.

The camels, especially in central Saurashtra, are handsomely decorated with adornments of beads mixed with shells. The *moro* (face wear) and *morbandha* (garland for neck) are the principal articles.

Patterns and Motifs

The bulk of patterns and motifs which constitute the principal attraction of bead work, consists of six different categories of depiction : divine and human figures, animals, birds, plants and floral forms, inanimate objects, and purely geometric forms. Each one of them possesses its own charm and serves as complementary to each other in the general scheme of the design or composition.

DIVINE AND HUMAN FIGURES

The depiction of divine and human figures forms an important feature of the Kathi and subsequent schools of bead work. The portrayal of humans in bead work is, by reason of the technique, thoroughly schematized : its distortion startlingly conforms to some of the expressionist trends in painting.

Amongst the divinities, the most frequently represented are Ganesh[1] and Mahalaksmi[2] that were as well honoured in older and contemporary works of embroidery. Both in bead work as well as in embroidery, they figure as tutelary deities and occupy central panel in *torans* and *pachhitpatis* in particular. In addition, the depiction of Krishna as Gopinathji in Kathi works[3] and as Shri Nathaji in Mahajan and of late in Kanbi examples may be mentioned. The depiction of Krishna is also popular and is indeed ravishingly attractive. The usual theme is the *rasleela* where two *gops* or *gopis* participate with Krishna in a stick dance.[4] Krishna as a beloved child swinging on a *hindola* accompanied by Nand and Yashoda is another delightful incident found in a few specimens.

The depiction of Radha and Krishna is met with in the oldest examples. The popularity of Krishna motif is by no means an invention in bead work ; it is rather an inheritance bequeathed to it by a still earlier tradition of embroidery which in turn is indebted to the mediaeval schools of painting.

Rannade or Randal aai, the consort of the Sun god, invoked as a son-giver deity in every Hindu home in Saurashtra, is in some very rare instances depicted in the same symbolic way as she is worshipped during occasional invocations : she is represented as if enshrined in a *mandapa*.[5] Goddess Khodiyar is also known, though as a rare motif[6]. Goddess Vyaghreshwari too has been recorded from a single specimen.[7]

Another instance of a mythological figure is provided by Shravan who is depicted as carrying his parents in two baskets suspended from a wooden bar resting on his shoulders. Shravan on a pilgrimage with his sightless parents is graphically portrayed in a number of *pachhitpatis*[8]. A semi-divine figure and undoubtedly of Mohammedan origin is the Baraque depicted as a winged, hypostatic animal with a woman's head wearing a jewelled diadem. Three variant forms of Baraque are known.[9] It likewise figures in contemporary and earlier instances of embroidery.

The divine as well as human figures in most cases fully front the onlooker, though figures in profile, particularly those of women, are sometimes traceable in specimens from Period I B.[10] Among the human figures several types may be called out : the maidens wearing a *ghaghara* (skirt) and a *kamkha* (blouse) and grown up ladies wearing *jimee* and a flowing *odhani*, or *chunari* resting on the head and falling along the back.[11] The typical, capturing scene associated with women is the *walonum* (churning of curd) by *mahiyaris*, a scene of common occurrence in old embroidery as well. Young girls may be seen swinging the child in a *parana* or *ghodiya* (cradle), the latter derived from the wooden models from life. The male figures are seen engaged in more vigorous pursuits such as driving a plough with a pair of bullocks or as horsemen, charioteers, tramcar-drivers or as guiding or driving various beasts of burden. Curiously, these riders are almost always depicted standing on the back of the animal. Solitary instances of warrior rushing with a spear and a shield or a prince chasing a deer with a bow and arrow (*mrigiya*) are also met with. Some of these could be the characters from folk tales; for example, a camel-driver may be Maru from the well-known tale Dhola-Maru;[12] and the deer-chase may just be the episode from Ramayan.

ANIMALS

The portrayal of animals is of sterling importance in bead work. It infuses life and movement in the design. The animal motifs normally fill up vacant spaces in large specimens. Almost all the animal types have their corresponding miniature forms also; they are effectively used in relieving unduly monotonous area of white ground work. Sometimes these miniature forms are used in the formation of borders.

Among the animals, the *hathi* (elephant) seems to be the most favoured of all. It is often found alone[13] or with a *mahut* carrying a goad[14] or not infrequently gaily tapestried and with a painted trunk.[15] It then looks as though prepared for some princely retinue. One of the forms of elephant is necessarily derived from the earlier works of embroidery: another one perhaps from a similar motif in tie-dye *bandhanis* ; in all these cases is viewed the same tendency of lifting up and turning in of the foreleg of the animal. In its variant form are seen stiff, straightened legs reminiscent rather of wooden toys.[16]

The mare motif (*ghodi*) is met with equal frequency, but its use is confined to Kathi works exclusively. Sometimes it is represented in charmingly naturalistic forms.[17] In another type the form is conventionalized and is not unlike the one found on a memorial stone (*paliya*).[18] But more often it is depicted in a highly stylized form where all its limbs are simplified and reduced to pure geometric fields, the contour about the figure tightly bound up by a sharply delineated rim so that the motif looks as if referring to a wooden toy.[19] The release from naturalism results in an impact that is so modern in feel.

The *savaj* (lion), bouncing with a fierce demeanour suggestive of its feral prowess, is encountered in several old and Middle Period specimens.[20] Somehow the yellow beads which ought to have looked natural, the colour approaching the skin colour of the animal, fail to impart volume to the form. When green or red is used, the animal seems quite at home.

The depiction of a cow[21] and sometimes of a bull[22] forms a favourite feature with Kanbi community although examples of Kathi workmanship are not wanting. The modelling of these two animals is rather frigid. Paradoxically, the rarely depicted buffalo looks more convincing than the cow in bead work.[23] It emulates the same carefree and lethargic gait as the animal in life betrays.

But by far the loveliest motifs in the animal lore of bead work is the *sandhani* (she-camel) often found with a rider sucking a pipe emanating from a hubble-bubble.[24] In some such depictions, as stated in foregoing discussions, the hero Maru from the well-known local folk-tale (Dhola-Maru) and other similar characters may be implied. The she-camel is sometimes depicted with a decorated saddle. This beast, endowed with a pronounced corporeal angularity, adapts itself perfectly to the basic angular conception so typical of the tri-bead system in bead work. The triple flexure of its long neck as if a bent up pipe and slender incurved legs at once give it an expression of torsion and mobility. The fawn yellow colour of its body is vividly picked out by the use of yellow beads contrasting with the purple coloured saddle. She is also happy with green or purple body. In some variants the legs are portrayed more realistically, an emphasis being laid on its swollen joints. The depiction of the she-camel is restricted to Kathi works only.

Monkeys, beaming with agility, find their place in the selection of the animal motifs. The lower branches of the mango tree often harbour the playful monkeys with their tails upturned[25] or reposedly hanging down. With their hands they comically clasp the upper remifications. Dark purple coloured body with a sprinkling of yellow beads in the ears and tassel of the tail is a well tried colour combination for monkey.

Dogs are, of course, present in bead work. Their curved tail and the opened muzzle just preparing to burst out into barks are as natural as with the dogs in the street.[26] A large feline animal with spots all over the body found in some specimens may have meant a leopard.[27]

Sita's golden deer (*Suvarna mriga* or *Maya mriga*) spotted handsomely over the body, grazing and looking back as if taken by surprise, is a favourite motif both in early embroidery as well as in bead work.[28] The black bucks in miniature forms are also commonly depicted. Perhaps the rarest of all the animals to find place are the sheep and the goat. The characteristic down-cast, woolly head of the former narrowly pointing to a chin is portrayed with realism though the rest of the body is toy-some.[29] The long, pointed and lightly incurved horns of the goat recalls at once the typical Saurashtra breed commonly seen in villages and cities alike. The fussy mouse is not missed though its natural adversary, the cat, has not been reported so far from any specimen. And lastly, as one and a single instance from lower animals, the scorpion was found from a bullock's cover belonging to Period I.[30]

BIRDS

Besides animals, the bead work shows in its repertoire some very fine depictions of birds. The more frequent is undoubtedly the peacock (*mor*). This superb bird is represented in six different forms. In one, the train is upheld but not fanned out ;[31] in the other three the train is fully fanned out. The difference, in the latter cases, however, lies in the neck which in one example is held up right.[32] while in the other two it is proudly bent in a posture so characteristic to that beautiful bird.[33] A variant of the second type is also known.[34] . All these forms are referable to their prototypes in embroidery. In the fifth form the details of the individual feather in the train are meticulously worked out; a garland is seen held in the beak in such a form.[35] The sixth one is highly schematized.[36] A pea-hen too is available in one form.[37] These forms, except for the fourth one, are imbued with a subtle, delicate feeling; the bird comes alive with its majestic grace from the specimens. The colour scheme that goes into the composition of peacock, remains unsurpassed in the whole saga of motifs in bead work. Normally, purple is employed for working out the neck while green, yellow, and red are blended in the formation of the body and the train. A profound effect of formal elegance is produced when two pea-fowls are depicted confronting each other or proceeding in file. Peacocks were also used in forming a beautiful border called *morwel*.[38] On examining the current bird motifs only one form of peacock comes to the view. Compared, however, to its ancestor it is just a caricature where a locust like body is welded with an almost serpantine neck, while an uncut lozenge is grafted artificially on the back to represent the fan. The subtle verve of the bird is sadly missing.

In the next choice of birds, the ubiquitous Indian parakeet (*popat*) is depicted with all its poetic glamour. It too possesses a number of variants, the commonest as well as the oldest is represented by a form showing a long tail and the two wings half opened as if for taking a flight.[39] Some variants seem to represent a rose-ringed parakeet ; a few look like a cross between cockatoo and a true parakeet. Whether or not depicted as perching on a tree or in cage, it goes quite harmoniously in any composition. Its depiction has survived to this day but the form has downright declined, the life-sap drained away. In recent instances the bird appears with the beak wide open, the legs partake more of a lapwing than a parakeet, while the body is too compressed and elongated to look convincing.

In the avi-forms, next follows the sprightly myna (*mena*).[40] Its occurrence is however, restricted to specimens belonging to Period I. Here one may notice the beautifully depicted myna either alone or in file in combination with coloured lozenges to form the border of a *chakla*, or a *pachhitpati* when the pattern is called *menawel*.[41] The entire conception of *menawel* is an emulation of a parallel noticeable in the border of the old tie-dye *bandhanis* : the parakeet also occurs quite frequently in very old specimens of embroidery.

The acquatic birds are represented by the swan, the gander and the duck which occur in the specimens belonging to Period I. Swan is, of course, rarely depicted ; but the gander and the duck are more often seen. As against the bird in nature the gander in bead work is provided with a crest. The duck, in some examples with a ring round the neck, is often pictured as if gliding, though no water-sheet is suggested to support it.[42]

The domestic fowl (*kukado*) is met with rather rarely and in three different forms, larger in stature than any other bird in bead work.[43] In these forms its presumptuous swagger is portrayed with consummate skill. The colour scheme of the upturned and gracefully drooping tail creates an illusion of iridescence. The chickens are more frequently depicted as minor birds taking their position near the base of the *buttis* or placed at suitable spots to retrieve the eye from vacant patches of white beads. The vulture, the kite, and perhaps the rock pigeon occur as very rare instances.[44]

An elegant representation of the common tree-pie was noticed in one old specimen ; while the dainty little sparrows (*chakalams*) found in several specimens of Period I may be recknoned as the last members of the bird fauna in bead work.

PLANT AND FLORAL FORMS

The vegetal motifs are the essential components of any pattern scheme in bead work. Their function, it would seem, is circumscribed by their nature to furnishing merely the proper setting for birds and miniature animal forms which would otherwise look as if lost in desolation. But that is not all. By and large, they are capable of existing in their own right. They serve to relieve any vacant place in a large or small specimen. Unlike birds and animals, however, their identification offers difficulty since their depiction is too formal and often imaginary. All arborial curvatures are straightened like string cords, the leaves and the fruits being nothing but an assemblage of colourful lozenges suspended from such cords. Some of the familiar trees such as *sopari* (areca), *naliyeri* (coconut-tree), *khajuri* (phoenix), and *ambo* (mango tree) can, of course, be recognized with some certitude. A single vertical stroke stems out of a light base to form the trunk of the areca tree while two oblique branches springing at intervals on either side carry the nuts at the terminals. This is the smallest and the fundamental form which could be conveniently enlarged by elongating the central trunk and adding more number of branches.[45]

The depiction of the coconut-tree, or the date palm, though not common, is more graceful. Both these trees are quite familiar, the latter growing on the coastal side and the phoenix thriving in clumps at several places in the interior of Saurashtra. From the base, the stately trunk shoots up vertically and is crowned at the top by a magnificent frond of about seven leaves.[46] Even in its stylized form, the drooping of the lower leaves is characteristically portrayed. The mango tree with its many branches and fruits is very formal in rendering.

Instances of a peculiar plant depiction where branches are shown to bear yellow flowers with greenish sepals are met with in specimens belonging to Period I B.[47] What exactly this shrub stands for is difficult to say. It may be a marigold bush, a sun-flower plant, a flowering rose bush, or perhaps *batmogra* (Arabian jasmine) ; an elegant motif wherever available.

The potted *tulsi* plant occurs but rarely and so far known only in a few examples of Kathi[48] and Coastal Mahajan workmanship.[49]

Of late, however, Kanbis showed increasing preference for depicting plants in pots; but since these have been copied from the unimaginative sketches of local artists, they are notoriously inartistic.

In one rare instance was found a representation of a flower with four lanceolate petals. It may either be a *champak* or *malti* rendered in full bloom.[50]

The floral motifs of various kinds known commonly as *buttis* seem to be very popular with the knitters of all periods. The *buttis* in bead work are necessarily derived from their prototypes in Mochi embroidery. The *butti* has a potentiality to augment to an elaborate form when desired.[51] Such enlarged versions are indispensable to a larger *toran* or a *pachhitpati*. It is on these involved *butti* forms that the birds conventionally perch and the minor animals or larger animals in miniature form stand on ground on either side of the basal portion.

The use of leaf and floral motifs was also widely in vogue. A foliate scroll so often seen in embroidery as a border in the inner square of a *chakla*, finds a faithful translation in beads. It is known as *jharmar wel*.[52] Simple strip-like leaves with alternating cord-like twigs form the primary leaf course known as *pan-wel*.[53] When a flower is inserted in between, it turns into a floral runner called *phul-wel*.[54] Floral borders elaborated with trilobate and pinnate leaves are known from a few instances.[55] In such cases one is strongly reminded of similar examples in embroidery, the latter antedating those found in bead work. The typical *limbodi-no-soto* pattern seen in the borders of old textiles is likewise reproduced, though relatively rarely, in bead work. The use of floral borders is confined more particularly to larger *chaklas* and sometimes to *pachhitpatis*.

INANIMATE OBJECTS

Bead work could have lost quite a large fraction of its allurement without the inclusion of inanimate objects such as the chariots which were inseparable from mediaeval pageantry. Kathi ladies still travel by chariots escorted by cavaliers in Babariawad area of Saurashtra. Normally, two types of chariots — one with the *sayban* (hood) projected above the head of the charioteer[56] and the other one devoid of it (*weldum*)[57] — are found in embroidery as well as bead work. Sometimes a large mansion like chariot with compartments carrying human or animal figures and driven by a camel or wooden horse is also observed.[58] A tram-car or a carriage (*damni*, *sagram*) is seen in rare instances.[59] One single example of the depiction of Victoria Coach and alongwith it a sailing ship were found in a *toran* belonging to the Coastal Mahajan school from Porbandar.[60] Victoria Coach was already familiar in the last century. Owing to contacts with Bombay its intrusion into coastal cities like Porbandar is understandable. But these two vehicles have been never reported from Kathi school and must be ascribed to the coastal influences not shared by the rest of the peninsula.

A palanquin (*myana*, *palkhi*) was noticed in two instances[61] while pieces of furniture such as cradles of various designs and workmanship are of very common occurrence and are faithfully reproduced in bead work.[62] A domestic touch is found in the representation of a wooden ladder. And lastly mention may be made of the windmill seen in some Kathi specimens of Period I B.

Structures such as houses do not come to view though in two cases a village shrine (*chora*, *Thakar derum*) has been shown.[63]

GEOMETRIC FORMS

The geometric patterns are as essential in forming the composition in bead work as the depiction of living beings. In large measure, they are complementary to the latter. The simplest representation of geometric motif is provided by a three-bead composition called *ardha-chandla*, a continuous series of which forms a string course *dori*.[64] One, or more of such string courses and usually in red followed by yellow, is used as an auxiliary border to the principal one and in absence of the latter, it serves the same purpose. When five beads are used, a complete *chandla* takes shape. A chain of these vari-coloured squares sandwitched between two string courses, forms a type of border known as *aka-paka*.[65] Where wider borders are not permissible, the *aka-paka* border is used to realize the same effect with economy.

Further development of *chandla* is effected by the manipulation of eight beads giving rise to a diamond known as *tika* ; the motif is quite common with the tie-dye *bandhanis*. An assemblage of such seven diamonds, one in the centre and three disposed symmetrically on either side of the latter gives shape to a peculiar kind of motif known as *phul* and a number of such *phuls* set within a net work of transcrossing strings often seen in bead work is the direct imitation of the *phul bhat* as seen in tie-dye *bandhanis* of the last century.[66]

But this simple diamond when enlarged, has a wonderful potency to mutate in colour as well as interior structure and to produce a bewildering array of configurations within the fixed rhombic periphery ; in this respect it is unmatched either by the *sogtha* motif in embroidery or the *tika* in tie-dye *bandhanis*.

The most versatile use of diamonds of medium size is to be seen in the exquisite borders in bead work. A chain of uniform diamond forms a border known as *dodvadi* ;[67] a larger variant of the latter is known as *dodal*.[68] These two types of borders are the pride of bead work ; they find sumptuous application in embellishing the *chaklas*, *pachhitpatis* and in building panels for framing other motifs.

Besides the lozenge border, chevron bands of all sizes and colour combinations are equally popular though in point of beauty would occupy a second place.[69] Their prototypes are known in Kathi embroidery. Among the geometric forms, the last mention may be made of a cross like form embodying a triangle in each of its four arms and known as *koliful*. This peculiar motif is likewise omnipresent in the embroidery of Kathi, Mahajan and several other urban and peasant schools of Saurashtra. It is an antique motif. Perhaps it is symptomatic of the game board (*chopat*) so popular up to the last decade and itself fairly ancient in origin.

There seems no conflict between figurative and abstract in Bead work. The technique provides an invisible bond of unity. Both obey the same structural rules for their outward manifestation. The figural motifs suffer inner distortion which is compulsive, not oppressive. The abstract is innocent geometric with no evident, terrifying, torturing play with the psychic and optical abilities and disabilities. Bead work is no distillery for grotesque, repellent, infernal : nothing on the score of nightmares ; its creations are exhilarating. And it is hilarious over the happy wedding of figural and geometric. Its pleasing, picturesque, lyrical quality, if not on par with the transcendental Buddha of Saranath, ethereal *Ju yao* or *Lung Chuan* ware of China or an aesthetically spiritual Japanese Landscape garden, it is still permeated, in its best works, by an unmistakable serenity and soothing spirit of India. Bead work has organized its own discipline which is resilient enough to compass a subjective exility, unconsciously though, and blend it with objective reality. The rapport between the viewer and the work is not intentional ; it is incidental. Bead work has created values which are not trivial or tentative. It is a proved medium, still not outmoded, for a successful expression of art.

Post Script

The survey of bead work spawns, as a natural outcome, an important problem : is it *desirable*, *possible*, to revivify and channelize the craft to an objective utility in our present day context ? *Desirability* is undeniably there : its aesthetic qualities so warrant, though all its articles may not be found quite compatible in modern interior decoration. The *possibility* is limited by two, what seem discouraging and insurmountable, hurdles at the moment. The high quality Italian beads of the kind known in Period I are not available since long. The Indian glass beads have yet to go a long way in reaching the same parity in quality. Recent attempts to revive older motifs by some dealers were vitiated by the beads themselves. Even if the right kind of beads could be procured, the increased cost of knitting shall preclude the commissioning of pretentious articles. At the present stage, a thorough documentation for preserving the older motifs and patterns for future use and study, and, by implication, for saving the craft from total extinction seems to be *a priori* necessary. Some serious work has been done in this direction by the Department of Archaeology, Gujarat State. But here begins the province rather of craft institutions ; and we have, in India today in our mind, the greatest of them all, the All India Handicrafts Board. To them we may look foreward for mobilizing their vast resources, equipment, and talent for achieving this objective.

Notes to Section 2

Introductory

1 These belong to Period I B there.

2 These too belong to Period I B there. The excavations at this site as well as at Prabhas were conducted by Department of Archaeology, Gujarat State.

3 *Ancient India*, Nos. 18 & 19, p. 143.

4 *Ibid*, p. 180.

5 The author is grateful to DR. CROJA, Direttore General, Instituto Nazionale per il Commercio Estero, Roma, Itlay, for this valuable information. PREM thought that bead work " has been in existence before Mughal times. " (*The Illustrated Weekly of India*, May 22 1960, p. 48) : but the evidentiary facts do not so endorse.

Origin

1 For example, *chaklas*, *torans*, *pachhitpatis*, *besan* and pillow covers are common to both the crafts.

2 For instance, the lozenge and the chevron borders, octagonal flowers, *buttis*, beasts, Baraque, curd churning scenes, chariots and similar other motifs go into the geometric and pictorial compositions of both the crafts.

3 This has happened in Kutch, the home of chain stitch. Some of the motifs which are restricted to the embroidery of Banni region in Kutch are also met with in the bead work of that territory. In Saurashtra as well, where chain stitch is applied to peripheral borders of figures in early embroidery, the same tendency to simulate chain-stitch-like effect about the figures is found in bead work. An example of such a usage is to be seen in the representation of conventional forms of a horse. Some of the motifs produced by working interlacing stitch in embroidery are also reproduced in bead work. And the string work with beads is a virtual transcription of chain stitch.

4 The typical tie-dye motifs such as *phul bhat* and *tika bhai* are found in bead work.

5 See here plates 74-79.

6 See the figure of horse in the *chakla*, back cover ; also third motif in *sakh*, plate 93 ; and 5th panel, *toran*, plate 94. For figure of elephant, see plate 100.

7 Plate 88.

Chronology

1 See plates 80-82, 87-89, 92-94, 108, 111, and 114.

2 Plates 97-107, 109 and 110.

3 Plates 113, and 116-118.

4 These could have been illustrated here but at the expense of fine specimens of Period I.

Schools

1 See particularly the plates illustrating various types of *pachhitpatis* (98-105).

2 This of course is a general rule ; the exceptions are known, and they too are beautifully worked out.

3 See plate 91.

4 See plate 90.

5 As is the case with their embroidery. For an illustration of a *toran* from Mahajan school, see ' Marg ', VOL. XVII NO. 2, p. 53, fig. 11.

6 A collection of the specimens of this school once existed in Watson Museum, Rajkot.

7 Not illustrated.

Technique and Materials

1 See the pillow, the cushion, and the central *indhoni* on plate 111 and the smaller fan, lower row, plate 112.

2 For example, a cavalier rendered in white on deep green background in a *sakh* piece (plate 92, third motif from the top), and alternate panels in the *sakh* illustrated on plate 97, central panel in the lower *pachhitpati* in plate 103, and the obliquely placed fan, lower row, plate 114.

Articles

1 Not illustrated.

2 Plate 49.

3 See PREM, *op. cit.* p. 48, middle illustration in the lower row ; another beautiful example is to be found in the collection of the Jaga of VISAMAN BHAGAT, Paliyad.

4 Such examples are known from the collection of DARBAR SHRI HATHIAWALA. One such fine specimen is on display in Junagadh Museum. Also see ' Marg ' VOL. VII, NO. 2, p. 52, fig. 9.

5 Not illustrated.

6 Plates 111-112. Excellent specimens of the kind are noticeable at the Jaga of VISAMAN BHAGAT Paliyad, DADA KHACHAR's *orda* in Gadhada, and DANA BHAGAT's Jaga at Chalala as well as at Suraj Deval near Than.

7 Plate 24.

8 Plates 100-102.

9 Plate 102, middle *pachhitpati*.

10 Plate 103, upper *pachhitpati*, plate 104, upper *pachhitpati*, and plate 105, lower *pachhitpati*.

11 Plates 103-105, remaining specimens. The Crafts Museum of All India Handicraft Board possesses a fine specimen of the kind.

12 Not illustrated.

13 *Ibid.*

14 Plates 90 and 91.

15 Plates 92-96 ; also see 'Marg', VOL. XVII, NO. 2, p. 53, fig. 10.

16 Plate 107.

17 Plate 108.

18 Plate 111, left one.

19 Plate 107.

20 Plate 111, top piece, right side.

21 Plate 114.

22 *Ibid.*, right side, lower fan.

23 Plate 111, lower most piece, right side.

24 Plate 112.

25 Plate 113.

26 Plate 115, central piece.

27 The custom is restricted to married women only.

28 A *bhitiya* is normally reserved for the wall of the lobby or a pandal during marriage occasions or festivals. It is rarely hung inside the room and in that event generally along the shorter wall to the left of the decorated wall.

29 In very old instances iron work is associated with a *patara*.

30 The heap (*dhadi*) comprise normally of silken, covered, and *mashru*-bordered quilts.

31 Plate 115.

32 Plate 116.

33 Plate 115.

34 *Ibid.*

35 *Ibid.*

36 Plate 117.

37 *Ibid.*

38 *Ibid.* also Plate 118.

39 Plate 115.

40 See plate in *The Times of India*, Sunday, July 1, 1956.

41 Plate 118.

42 PREM *op. cit.* relevant figures.

43 Plate 117, lower right hand piece.

44 Plate 114.

Patterns and Motifs

1 Plate 104, upper *pachhitpati*, seated figure in first panel.

2 Plate 100, lower *pachhitpati*, seated four handed figure on the left.

3 Plate 98, middle *pachhitpati*, third figure from the right ; also 105, figure in first panel, lower *pachhitpati*.

4 Plate 90, central group, plate 99, upper *pachhitpati*, second motif from the left.

5 Plate 100, upper *pachhitpati*, second large figure from the right.

6 Third figure, *pachhitpati*, back cover.

7 Second figure, lower *pachhitpati*, plate 99.

8 Plate 101, lower *pachhitpati* central figure.

9 Plate 93, fourth panel from the left, lower *pachhitpati* ; motif on left

side near monkeys, plate 101 ; also central panel, middle *pachhitpati*, and sixth panel, lower *pachhitpati*, plate 105.

10 Plate 102, middle *pati*, figures in the marriage scene.

11 Plate 80 ; plate 87, left *chakli* ; plate 101, lower *pachhitpati* and group above the Baraque.

12 Plate 102, lower *pachhitpati*, figure on extreme right.

13 Plate 92, third motif from the lower end ; plate 98, borders, upper *pachhitpati*.

14 Plate 99, central *pachhitpati*, middle figure ; also plate 100, third large figure from the left, upper *pachhitpati*.

15 Last-noted plate, central elephant figure.

16 Plate 85 ; second variant is represented by a pair in the lower *pachhitpati*, plate 100. A streamlined form is seen in a *chakli* on plate 79.

17 Plate 114, large fan in the central upper row.

18 Plate 83, figures in two boxes in the centre ; plate 104, upper *pachhitpati*, panel 4 ; also plate 105, upper *pachhitpati* panel 1.

19 Plate 92, third motif from the top ; plate 94, second panel from the left ; and the broad border, *chakla*, back cover.

20 Plate 80, central group ; also in the upper and lower borders of the top *pachhitpati* ; plate 103 where it is alternated with elephant and the horse.

21 Plate 94, left hand, figure in first panel ; plate 105, lower *pachhitpati*, central panel.

22 Plate 96, left *sakh* figure, in the third panel from the top.

23 Found during field studies, copied on graph-paper, but could not be photographed.

24 Plate 92, fourth motif from the top ; plate 93, third panel from the right ; plate 94, third panel from the left ; plate 99, top *pachhitpati*, second motif from the right ; plate 95, in between *buttis* and peacocks ; plate 104, second panel in top *pachhitpati* and also the second panel in middle *pachhitpati* ; plate 105, top *pachhitpati*, central panel and third panel in lower *pachhitpati*; and finally plate 114, purse on the right upper row and the larger fan in the lower row.

25 Plate 74, pair of figures sitting near the base of *butti* at each corner.

26 Not to be found within the range of illustrations here but is a fairly common motif.

27 Plate 96, right *sakh*, figure in fifth panel from below ; plate 105, middle *pachhitpati*, figure in first panel.

28 Plate 104, middle *pachhitpati*, group in first panel.

29 Not illustrated since the original specimen was not available for photo making.

30 This one is to be found on the other side of the *jhul* illustrated on plate 88.

31 Plate 108, pillow on the left central one among the top three borders.

32 Plate 87, *chakla* on the left ; also plate 108, pillow on the right hand.

33 Plate 84, figure in every alternate box ; plate 98, middle *pachhitpati*, fifth motif from the left ; also plate 99, lower *pachhitpati*, pair near the centre.

34 Variant of the second one is found in the *chakla* on plate 80 and *jhul* on plate 88.

35 Plate 95 ; also plate 102, second larger motif from the right.

36 Plate 81.

37 Not illustrated.

38 One of the borders in pillow on the left, plate 108.

39 Plate 90, tags 5, 6 and 7 ; plate 91, tags 1, 2 and 5 ; plate 99, middle *pachhitpati*, second motif.

40 Plate 82 ; border in plates 83 and 93.

41 Plates 80, 82, 93 and 105, lowermost *pachhitpati*.

42 See pillow, right side, plate 108.

43 Plate 93, fifth tag ; plate 98, lower *pachhitpati*, first motif on the right ; and plate 102, *pachhitpati* on the top.

44 Not illustrated.

45 Plate 92, fifth motif from the top, plate 104, lower *pachhitpati* ; second panel from the right extreme.

46 Plate 99, upper *pachhitpati*, third motif from the right ; plate 100, motif on the extreme right ; and plate 104, lower *pachhitpati*, upper pair in the second panel.

47 Plate 102, motif on the right, beside the cock in the upper *pachhitpati*.

48 Plate 104, middle *pachhitpati*, panel from the right.

49 Plate 90, tag on the extreme right and fifth tag from the left.

50 This was found in a *chakli* in SHRI N. H. PANDYA's collection.

51 The simplest form is represented in a group of nine *buttis* in the third panel, middle *pachhitpati*, plate 94. Its slightly larger versions are found in the same specimen in the group in the panel on the extreme right, in the boxes of the *chakli* on the right on plate 87, and in the third border of the circular piece on plate 107. Its further elaboration is found in the *sakh-toran* (extreme right panel), plate 93, the third panel in top *pachhitpati*, plate 104, fourth panel, top *pachhitpati* and fourth panel, middle *pachhitpati* in plate 105. In the specimens quoted in the foregoing lines a number of other *butti* forms may be discerned.

52 See plate 83, border encompassing the innermost square and repeated twice in the same specimen.

53 See in the same specimen ; also the large border in one specimen on plate 84 and in the *sakh-toran*, plates 94 and 96.

54 Not illustrated.

55 Not illustrated.

56 *Rath*, plate 99, middle *pachhitpati*, second motif from the right ; also plate 101, upper *pachhitpati*.

57 Plate 102, middle *pachhitpati*.

58 Not illustrated.

59 *Ibid.*

60 Plate 91.

61 Plate 99, upper *pachhitpati*, central motif, and third motif from the right, lower *pachhitpati* in the same plate.

62 Plate 90, motif on the right hand side ; plate 98, upper *pachhitpati* ; also motif in the last panel, upper *pachhitpati* plate 105.

63 Not illustrated.

64 The borders in the *chakla* on plate 82 are of this class.

65 See the cross borders in the middle part of the pillow left hand side, plate 108.

66 Plates 74-75.

67 Border of the upper *pachhitpati*, plate 100 ; also border of the upper *pachhitpati*, plate 102.

68 Plate 104, border of the middle as well as the lower *pachhitpati*.

69 See top border of the pillow (left side) and the middle band of the pillow (right side), plate 108.

Description of Plates

74 & 75 Bead work has no beginnings in the sense of throes and infancy. It appeared dramatically on the scene as a *fait accompli*. The credit should go to the Mochi professionals whose awareness of the needs of a new medium they were asked to tackle, helped by their resourcefulness, perception, and technical accomplishment soon led to breath-taking achievements. One of the sources which they tapped in search of patterns and motifs, was the tie-dye textiles. The comparison between illustration NO. 74 with 75 helps appreciate the truth of the above observation. The pattern shown in NO. 74 is the typical *tika-bhat* of a *bandhani* of about mid 19th century displayed in Watson Museum, Rajkot. The same pattern has been adopted in bead work in its entirety as is evidenced by a portion of a cushion cover in the collection of SHRI D. T. GHEEYA, Bhavnagar. Any pattern, otherwise outside the realm of bead work, undergoes compression and elongation when transcribed in bead work through tri-bead system.

76 & 77 A second instance of an allusion to a tie-dye pattern is furnished by the *popat-wel* in the border of a *bandhani* in NO. 76, which is found in the border of *sakh-toran* reproduced under NO. 77. The former has been selected from a *bandhani* in the collection of Watson Museum, Rajkot ; the latter one graces originally the specimen in the collection of SHRI D. T. GHEEYA, Bhavnagar.

78 & 79 Similarly, the *dodal* or the lozenge border in bead work is an emulation of the same pattern found in *bandhanis* as the comparison between the two illustrations clearly points out. They have been drawn here from the same source.

80 A *chakla* of the Kathi school of Period I A exhibited at the Embroidery and Bead Work Exhibition (1957) at Porbandar. The central part shows a balanced, symmetrical composition formed by such motifs as the *butti* with monkeys and kids, peacocks, girls churning curd, and lastly the lions. The principal border is the *menawel* framed by string courses. (Courtesy, Organizers of the Embroidery and Bead Work Exhibition 1957, Porbandar.)

81 On the other end of the scale is placed this *chakla* of the Kathi school belonging to the late phase of Period I A. The inner potential of bead work is brilliantly expressed in this particular example. It puts to shade any piece of a comparable class in embroidery, the independence from which in compositional ideas is unambiguously proclaimed now. The preternatural, even dehumanized figures of damsel, and the racy schematism of the peacock align in the creation of a forceful rhythm. The beads are of uniform grade and show off the figures very well. (Courtesy, Social Welfare Department, Gujarat State.)

82 That motifs fewer in number are capable of creating a composition that is aglow with art is illustrated by this *chakla* exhibited in Watson Museum, Rajkot. The border of this masterpiece is an elaborate variety of *menawel* imitated from an analogue in *bandhani* ; but the inner square too is composed by *mena* motif and lozenge, the pairs of which are distributed in chains of symmetrical groups. The total effect of this inner design heightened by the colour variations within individual motif (missed in the photo) is remarkably arresting. The specimen belongs to the late phase of Period I A and is likewise a Kathi work.

83 One of the best examples of the mannerist school, this *chakla* from the collection of SHRI D. T. GHEEYA, Bhavnagar, exhibits a play of various borders to perfection not always easy to achieve in bead work. Among the borders *jharmarwel* is thrice repeated, alternating with *dodal*, *menawel*, and *panwel.* The central square is thrown into four boxes by the intersection of *dodal*. The palm and the cavalier fill the boxes. The beads possess attractive lacquer tones and overall impression of the piece is one of a calculated elegance. It looks like an antique porcelain tile ; assignable to Period I A.

84 When boxes are multiplied and the motifs restricted in number, the ultimate result of a carefully rendered piece is no better exemplified than this superb Kathi piece from the fabulous collection of DARBAR SHRI HATHIAWALA Bilkha. The formal balance created by the alternation of the peacock and the palm in frames of *dodal* is appealing to the eye. The piece is datable to Period I A.

COVER BACK The colour illustration shows a *chakla* and a part of a *pachhitpati* of the Kathi school. The *chakla* is a splendid piece of craftsmanship and designing. The border of the ' wooden horses ' with lineaments wonderfully summarized, distantly recalls the oldest Iranian carpet known from the early Scythian context. The central square with nine boxes is filled with *buttis* and figures of camel-riders. But it is the border of horses that transmits power to the whole composition. The beads also are of high quality : the palette for the beads was fixed, now untemperable ; the only freedom left to the craftsman was the combination of colours in juxtaposition in which his judgement did not fail. Late phase of Period I A. (Courtesy, SHRI N. H. PANDYA, Rajkot.)

85 Though not carefully rendered, the design of this *chakli* possesses a singular merit in that its highly stylized elephants and the humans, almost cubist, possess a primitive vigour

possible in tribal works only. The specimen albeit belongs to Kathi school. This is one of those specimens where bead work is at its most individual. The harmony of the opposites — the formal setting and the swelling, schematized figures — express monumentality otherwise unknown in smaller specimens. The design has no thematic intention. The purpose is purely the attainment of decorative effect. This specimen of the late phase of Period I A, is today found in the fine collection of Government Emporium, Ahmedabad.

86 Another example of *chakli* where a lozenge dominates the centre. The lozenge in smaller forms looks dainty and delicate in bead work. Its impact could however, be tremendous when it assumes dimensions. The age of this specimen is the late phase of Period I B ; reproduced here by the courtesy of SHETH SHRI CHAMPAKLAL MEHTA of Amreli.

87 The two *chaklis* illustrated on this plate are from among the more notable of their kind in bead work. Both are finished with great care, with the best kind of beads available in Period I A. Both seem undoubtedly the works of some professional craftsmen as the virtuosity of workmanship clearly speaks. The left one, with its unusual hexagonal shape was meant to be folded for obtaining a purse. The birds and the bucks, maidens and the lions are all typical of the earliest phase in bead work. The right hand piece designed after a diaper pattern contains a *butti* in each box. The piece is notable for the brevity and the simple effectiveness of the design.

88 Few countries decorate their beasts of burden and none surpasses India on that score. In India itself, Saurashtra remains unequalled for the completeness of its repertoire and artistry of its each article of decoration for the bullock, horse, and the camel. The present illustration shows a side view of a heavy but thoughtfully designed back cover of a bullock, a pair of which is preserved in Junagadh Museum. The piece is oblong. In

its composition, after the *jharmarwel* comes the chevron border once popular in Kathi embroidery as well. Then follows the *butti*-in-diaper border. The plain border displaying maidens-in-row finally encompasses the inner space which comprises Krishna-in-diaper border and then groups of peacocks in a broad band. The overall rectangularity of the composition stresses the oblong shape of the piece. The piece is one of the rarest that carries a knitted inscription reporting its completion in A D 1888. It was done by a professional Mochi craftsman by name Savji.

89 A *chakli* sewn on a laced *mashru* is often converted into a purse as this example demonstrates. A Gopi-Krishna motif alternates with a *butti*, each in a diamond shaped box. An intuitive sense of proportion and rhythm of a Mochi craftsman who worked for Kathis is in evidence here. A large *chakla* of the same design has been preserved in the Crafts Museum of Gandhi Smriti, Bhavnagar. Both of them belong to the late phase of Period I A. (Courtesy, DARBAR SHRI HATHIAWALA, Bilkha.)

90 This *toran* is one of the oldest pieces in Coastal Mahajan tradition. The upper band shows motifs that reveal Kathi impulses ; but figures are more slender and the potted plants in the tags are unlike anything known from Kathi school. Ca. late 19th century. (Courtesy, SHRI N. T. SHAH, Porbandar.)

91 Another *toran* of the same school and from the same collection, it is more typical of the area to which it belongs. Note the Victoria Coach in the upper band and the sailing ship in the middle tag. Below the latter motif is knitted the name SHAH DEVKARAN who was the maternal grandfather of the owner. (Ca. latter half of 19th century.)

92 This is a part of one of the pair of *sakhiyas*. The motifs are evenly spread. They include all the familiar types ; but the addorsed peacock is rather unusual. The piece has a cool,

serene appearance. The beads are ideally uniform and the workmanship is neat. Ca. late phase of Period I A. (Courtesy, SHRI N. H. PANDYA, Rajkot.)

93 A part of a large *sakh-toran* : the original specimen is knitted with beads that possess soothing colours of the Renaissance canvases. The panelled motifs, the *menawel* border, and the Baraque are especially noteworthy. Ca. late phase of Period I A. (Courtesy, SHRI D. T. GHEEYA, Bhavnagar.) An almost identical *sakh-toran* forms one of the choice articles in SHRI CHITTARANJAN RAJA's collection.

94 Another handsome specimen, a central part of a *sakh-toran* from the collection of SHRI CHITTARANJAN RAJA, is of the same class. The panelled animal and *butti* motifs are placed between the *panwel* border. The large tags vividly display the diaper, chevron, *buttis*, and peacock pattern. Kathi school, ca. late phase of Period I A.

95 Almost a half part of a *sakh-toran* from the collection of the Calico Museum of Textiles, Ahmedabad ; it is a fine representative of the type indicative of the transition towards the full-fledged phase of I B, the earlier part of which it belongs to. The first signs of the dissolution of the union of spatial relations and motifs are now apparent. All the same, the numerous motifs including a variety of peacocks and *buttis* though closely packed, do not destroy the overall consistency of the specimen. The piece, of Kathi school, is probably a corporate handiwork of women.

96 The illustration shows the lateral *sakhs* of the *sakh-toran* discussed under plate NO. 94. The vertical panels reveal a wide variety of attractive motifs.

97 A bravado from pattern point of view, this *sakh* of a *sakh-toran* from the collection of Government Emporium, Ahmedabad,

has in every alternate box, a field either in purple, green, or yellow in lieu of the normal white. The dazzlingly attractive effect so produced is unfortunately lost in a black-and-white reproduction. The piece belongs to Period I B.

98 The upper and the lower pieces are the portions of one and the same *pachhitpati* illustrated here by the courtesy of Gandhi Smriti, Bhavnagar. The middle one shows a part of a *pachhitpati* from the collection of Government Emporium, Ahmedabad. In both the specimens, the beauty of each individual motif is harnessed to a common purpose, the creation of an effective composition. Unencumbered, and non-topical though, this composition on a prominent white field has more than succeeded in its aims. The top one shows such motifs as a cock, a cradle, three different types of *buttis*, a kind of *ghaumri*, a wooden horse and a stylized lotus flower just opening. The middle one in the illustration just discussed reveals, besides trees and *buttis*, a curd churning scene, a peacock, and Gopinathji. The lower one has mostly the *butti* types and a wooden horse : (late phase of Period I A). The scroll below the *chakla* in the colour illustration, back cover, is the part of the same *pachhitpati* from Gandhi Smriti, Bhavnagar. Both the Ahmedabad and the Bhavnagar examples are from among the prized specimens of their class.

99 The illustration displays further portions of the selfsame *pachhitpati* from Government Emporium, Ahmedabad. The top portion shows such motifs as a lion, stick-dance, Wyagreshwari devi, a palanquin, a phoenix tree, a cavalier, a camel-driver and birds thronging around a *butti*. The notable motifs in the middle portion are a *phulwadi* carrier, monkey on a tree and a chariot. The deity in a palanquin with two attendants in the lower example is both a dignified as well as a rarely occurring motif in bead work. Similar, but slightly earlier *pachhitpatis* are to be found in DADA KHACHAR's *orada* within Swaminarayan temple, Gadhda and Jaga of VISAMAN BHAGAT, Paliyad.

100 The present illustration covers respective portions of three different *pachhitpatis*–the top and the middle one of which belong to Period I B–that are on display in the arts and crafts section of Gandhi Smriti, Bhavnagar. The lower one is reproduced here by the courtesy of SHRI N. H. PANDYA, Rajkot. The deliverance from the studied perfection of composition, especially in the middle example, has helped create a work of art. The lower one and the upper one inspite of crowding, do not leave the boundaries of a good lay out. Both these examples in fact represent a stage which is on a way to what was to come later as suggested by the middle one. The top one and the lower one possess some charming motifs ; that of a pair of highly formalized elephants in the lower one is noteworthy for its gusto as well as rarity of occurrence.

101 The same class of workmanship as in the middle *pachhitpati* of the last illustration is betrayed by a contemporary example from the collection of Social Welfare Department, Rajkot. The relationships of the motifs within the composition are unclear. The tectonics of composition is ignored. The energies of a creative but not an inquiring mind are just as unflagging as they are impetuous ; unbridled. All the same, bead work is by now no more a thrall of embroidery. The creators of such pieces, as well as the arbiters of taste, were the Kathi women themselves at this juncture. Among the motifs Shravan in the lower one may be mentioned as of some significance. An enormous *toran* of the same category wherein are preserved many rare motifs is to be found in the excellent collection of SHRI CHITTARANJAN RAJA.

102 Further examples of the same class are reproduced in this illustration. The upper one is a portion of the *pachhitpati* discussed under preceding illustration. The middle one is a reset *patti* from the collection of SHRI D. T. GHEEYA, Bhavnagar. The lower one is again a portion of the same *pachhitpati* illustrated as a middle one under NO. 100. The marriage

procession and the pandal portrayed in the middle example here is remarkable for its topical as well as compositional charm, and is a piece which in effect belongs to the late phase of Period I A. The omnipresent frontality is given up in a few figures near the marriage pandal. The naturalism of the peacock in the lower example has proved destructive to the art of its form. The stylized cock, here and in the upper one, is, by contrast, a winning motif owing to its delightful formalization.

103 But the potential of bead work is very much in evidence in the conception of the top *pachhitpati* selected from the collection of Government Emporium, Ahmedabad. The marching animals in the borders possess the boldness and animation of the animal figures in a pre-historic rock painting. The stress on the repetition of the peacock in a light metope, heightens the rhythm of the march. The brilliance of the composition burgeons from a correct ponderation of the static plurality of the peacock and the controlled dynamism of the animals in procession.

A world of difference is presented by the lower example which elects, by comparison, a classical facade with its mannered composition in decorative panels. Nevertheless, the clarity of the underlying schema matched by an expertness of craftsmanship, and, above all, the choicest kind of lacquer coloured beads has produced the piece which is very catchy in its own class : it is from Gandhi Smriti, Bhavnagar. Both the pieces belong to the late phase of Period I A.

104 The classicality seeks an opposite polarity by being decorative through an introduction of a larger number of motifs in regimented groups within panels as attested by the middle and the lower ones which in effect belong to one and the same *pachhitpati* selected here from the collection of SHRI D. T. GHEEYA, Bhavangar. From the same collection comes the upper one where a large individual motif fills up the entire panel. Such examples can put the claim for artistry more emphatically

than the lower example. Ganesh, and the horse in the upper *pachhitpati* deserve a special notice. Late phase of Period I A.

105 The splendour of the *pachhitpatis* of the panelled type is seen at its climax in these spectacular examples ; the upper two are the portions of one and the same specimen from the collection of SHRI D. T. GHEEYA, Bhavnagar. In the lower one the additional border of *menawel* cause the area of the panel to shrink. The richness of effect is centred here not so much in panels as in the borders, an antithesis of the principle followed in the upper *pachhitpati*. Late phase of Period I A.

106 A group of three gameboards with gamesmen, which includes two *shataranj* pieces, (each flanking the central *chopat*; gameboards) are peculiar to bead work; such pieces are unheard of in embroidery. The charm, a bit tame, lies in the mechanical perfection of knitting. A *shataranj* board is but a *chakla* designed for a special purpose. The pieces belong to Junagadh Museum: Period I B.

107 There is nothing turgid about the composition of these pieces — the *chakla*, the *galmashuriya* and the *golia* — which unravel a beauty that is akin to a perfectly formed crystal. The intuitive expressive power of the craftsman has brought about the concordance of strict formality and vigour of the simple motifs. Kathi school, Junagadh Museum, Period I A.

108 The pillows, with beaded covers, are as efficient in expressing needlepower as the examples in embroidery. The one on the right hand is assignable to Period I A as suggested by the motifs, composition, and the quality and colour of the beads. The borders in sequence and the motifs in panels in another variety of composition, perhaps more elegant and suitable to an article such as a pillow, is represented by the left hand example. Note here the attractive *morwel* among the borders. Both are from the collection of SHRI D. T. GHEEYA. The latter piece is attributable to the late phase of Period I A.

109 Another instance of a panelled type of composition, the right one with *buttis* in boxes and a robust border of peacocks, is now in the collection of Shri Girdharbhai Sangrahalay, Amreli. The pillow on the left is notable for its middle diaper pattern done after *patola bhat*. The borders, each in quick succession, broadly counterpoise the single theme of the middle portion. It is from the collection displayed in Jamnagar Museum. Both are from the Kathi school of Period I B.

110 The beaded cover of each of the two pillows has its special feature, one notable for the form and the other for the composition. The masterly execution of the pillow on the left with its orbicular ends and a very careful stuffing, not to say of the equilibrium of the whole composition, are suggestive of a professional versatility. The pillow on the right recaptures the *tika-bhat* in *bandhani* and is equally trim. Both are from the collection of SHRI D. T. GHEEYA. They belong to the early phase of Period I B of Kathi school.

111 The pillow, the cushion and the covered *indhoni* illustrated in this group are masterpieces of stringwork technique. The motifs are in emulation of those from Mochi embroidery. The belt of the *sumthiya* (lowermost of the three) follows *patola* pattern. All of them are from the collection of SHRI D. T. GHEEYA ; Kathi school, late phase of Period I A.

That bead work is a craft at once demanding and precise, is illustrated by a pillow on the left which is orbicular at its ends, a shape similar to the one shown in plate 110. The talent of the craftsman has expanded in the trim fitting of the jacket, no less than in the skilful balancing of the motifs.

112 The cords of a child's hammock are often covered with beaded tubes as this example from Gandhi Smriti demonstrates. Stuffed balls and parakeets placed at intervals enliven the chords. The cloth of the hammock itself is an embroidered silk of Mochi workmanship. The typology of beads suggests Period II ; Kathi school.

113 The beaded miniature cot with similar cords as the above one is often a very charming decorative piece in suspension for a drawing room. It is reproduced here by the courtesy of DARBAR SHRI THARANWALA, Chadia. Period II.

114 The graceful *vinjhanas* and the *batwas* illustrated on this plate are purely decorative. In such articles bead work easily steals a march over parallel examples of embroidery in beauty of composition. The simple diaper of the purse on the left, the balanced composition of the fan in the middle, the quaintly shaped but beautifully executed purse on the right, the fan with motifs in white on a green coloured ground and the small fan rendered with string technique are superb pieces in their own class. Except for the purse on the right, which belongs to DARBAR SHRI HATHIAWALA, the specimens are from the collection of SHRI D. T. GHEEYA ; Kathi school, late phase of Period I A.

115 Again, in the production of knick-knacks bead work remains unrivalled. The rose-water bottle and the shapely horse belong to the Coastal Mahajan school. They are illustrated here by the courtesy of SHRI N. T. SHAH, Porbandar. The fine *jhummar* hanging in the centre is from Watson Museum, Rajkot and belongs to Kathi school. The remaining four, the whip and the toys are of the same school, now on display in Junagadh Museum. The Coastal Mahajan pieces are assignable to Period I A. The rest can go to I B.

116 Three more examples of knick-knacks, two of which are the beaded *popat lakdis* and the third one a miniature bookholder are of the Kathi school, of Period II. They are at present on view in Sardar Vallabhbhai Patel Museum, Surat.

117 An increasing partiality for beaded knick-knacks was shown in Period II. The inkpots, the pens, and the *kumkum* bottle of the Mahajan school come from the collection of Gandhi Smriti, Bhavnagar.

118 Bead work is neither very favoured nor so prolific in Kutch. Embroidery still leads the field there. But whatever is known of bead work, shows certain individual traits in patterns which reveal a Kutchi *cachet* and by the same token differs from Saurashtra examples. The sword, the fan, the bottle, the coconut and *indhoni* in this ensemble come from the Rajput school, Kutch, and are reproduced here through the help of SHRI D. D. CHAUHAN, of Bhuj Museum. They belong to **Period II.**

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88 A part of a *jhul*, Kathi school, Saurashtra, A D. 1888.

89 A purse, Kathi school, Saurashtra, late phase of Period I A.

90 A *toran*, Coastal, Mahajan school, Saurashtra, ca. late 19th cent.

91 A *toran*, Coastal, Mahajan school, Saurashtra, latter half of 19th cent.

92 *Sakhia*, Kathi school, Saurashtra, late phase of Period I A.

93 A part of a *sakh-toran*, Kathi school, Saurashtra, late phase of Period I A.

94 A part of a *sakh-toran*, Kathi school, Saurashtra, late phase of Period I A.

95 A half portion of a *sakh-toran*, Kathi school, Saurashtra, late phase of Period I A.

96 *Sakhias* of a *sakh-toran*, Kathi school, Saurashtra, late phase Period I A.

97 *Sakha* of a *sakh-toran*, Kathi school, Saurashtra, Period I B.

98 Portions of *pachhitpatis*, Kathi school, Saurashtra, late phase of Period I A.
99 Portions of a *pachhitpati*, Kathi school, Saurashtra, late phase of Period I A.
100 *Pachhitpatis*, Kathi school, Saurashtra, Period I B.
101 *Pachhitpatis*, Kathi school, Saurashtra, Period I B.
102 *Pachhitpatis*, Kathi school, Saurashtra, late phase of Period I A and I B.
103 *Pachhitpatis*, Kathi school, Saurashtra, late phase of Period I A.
104 *Pachhitpatis*, Kathi school, Saurashtra, late phase of Period I A.
105 *Pachhitpatis*, Kathi school, Saurashtra, late phase of Period I A.
106 Game boards, Kathi school, Saurashtra, Period I B.
107 A *chakla*, *galmashuriya* and a *golia*, Kathi School, Saurashtra, Period I A.
108 Pillows, Kathi school, Saurashtra, Period I A.
109 Pillows, Kathi school, Saurashtra, Period I B.
110 Pillows, Kathi school, Saurashtra, Period I B.
111 A pillow, a cushion, *indhoni* and a *sumthia*, Saurashtra, late phase of Period I A.
112 A hammock (cords) of Kathi school, Saurashtra, Period II.
113 A beaded miniature cot, Kathi school, Saurashtra, Period II.
114 *Vinjhanas* and *batwas*, Kathi school, Saurashtra, Period I A.
115 Knick-knacks, coastal Mahajan and Kathi school, Saurashtra, Period I A and I B.
116 Knick-knacks, Kathi school, Saurashtra, Period II.
117 Knick-knacks, Kathi school, Saurashtra, Period II.
118 Miscellaneous articles, Rajput school, Kutch, Period II.

Illustrations

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State Museum, Library, Lko.

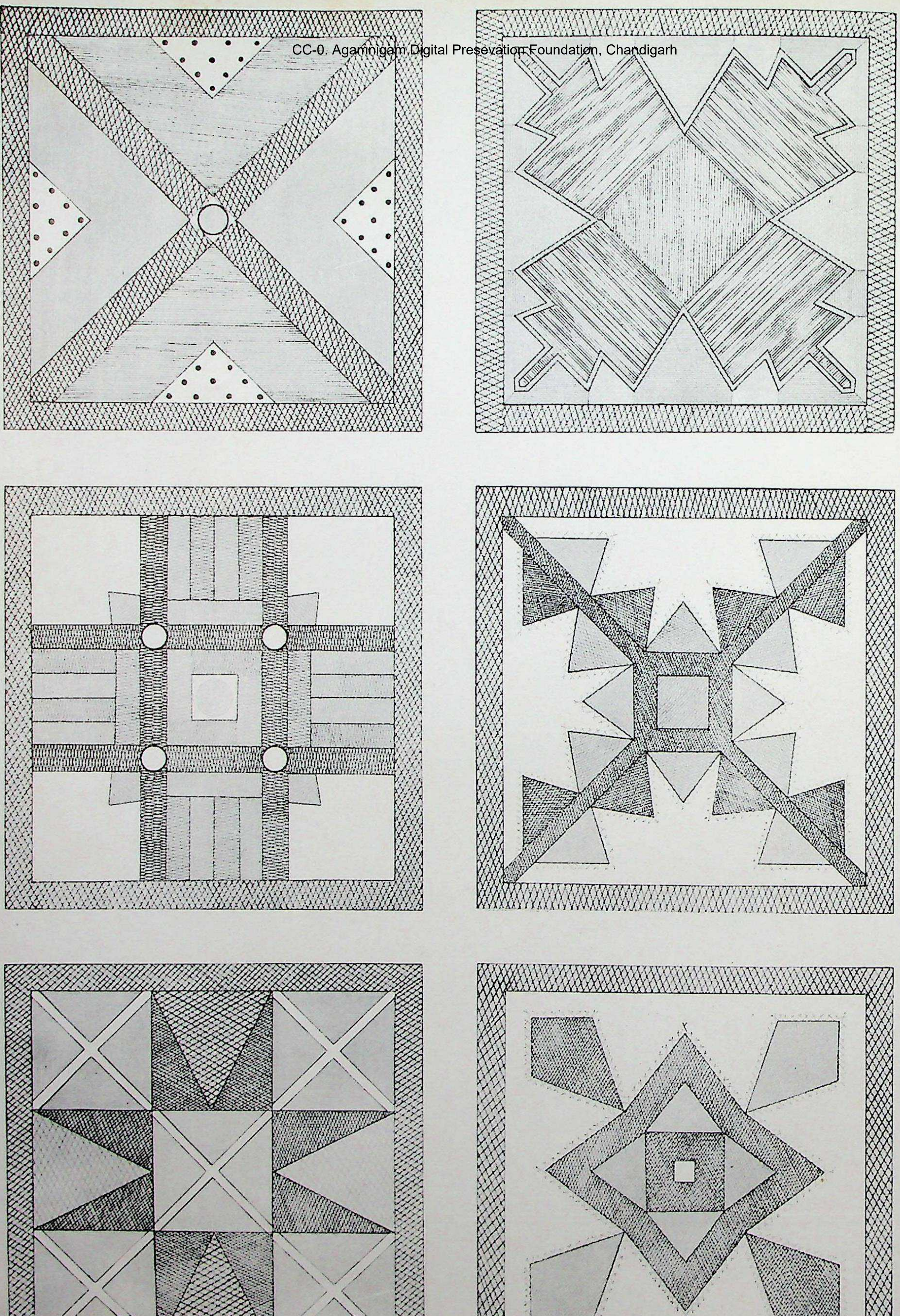

Fig. 1. Patterns, Kathi embroidery, Saurashtra.

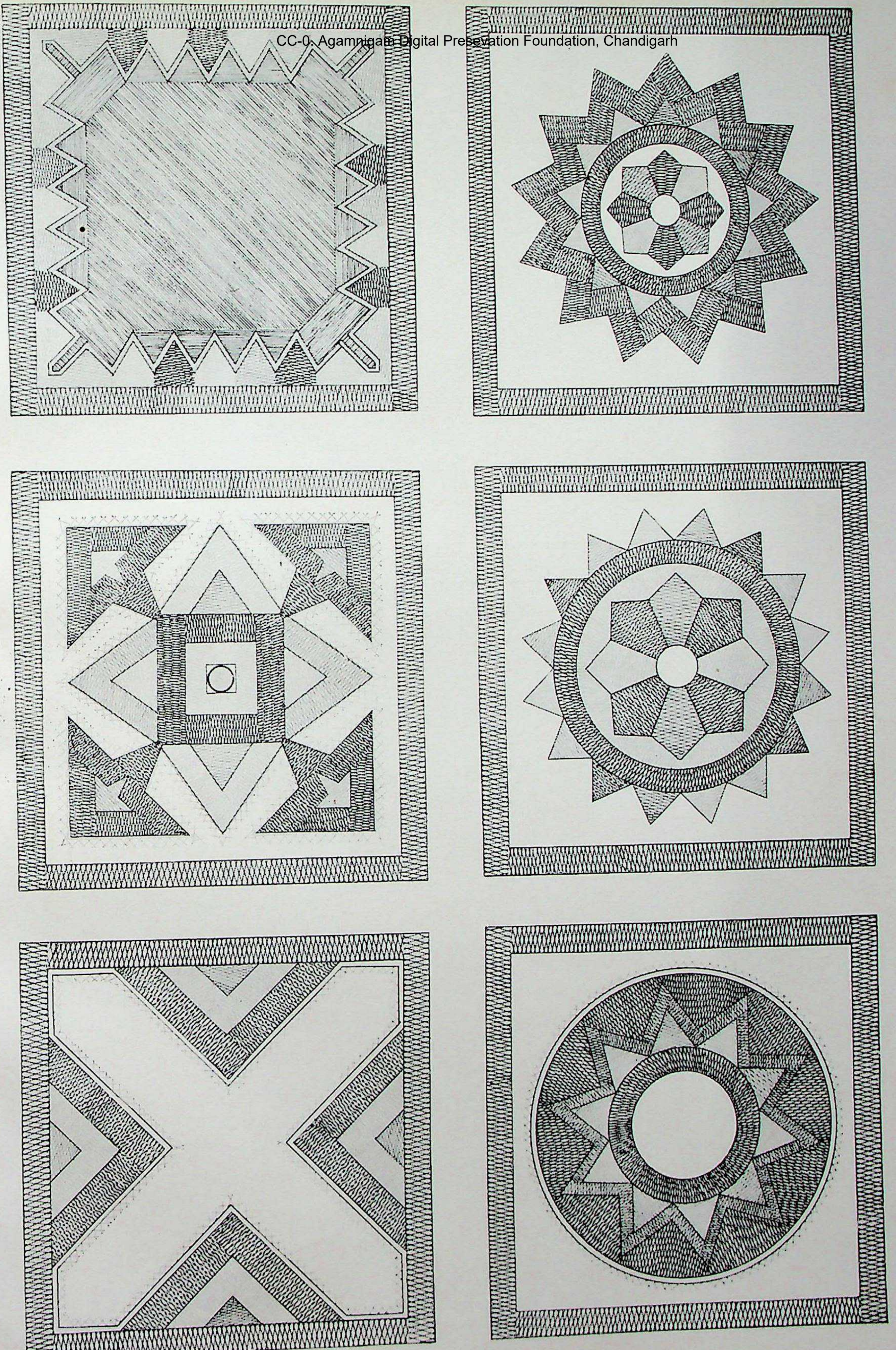

Fig. 2. Patterns, Kathi embroidery, Saurashtra.

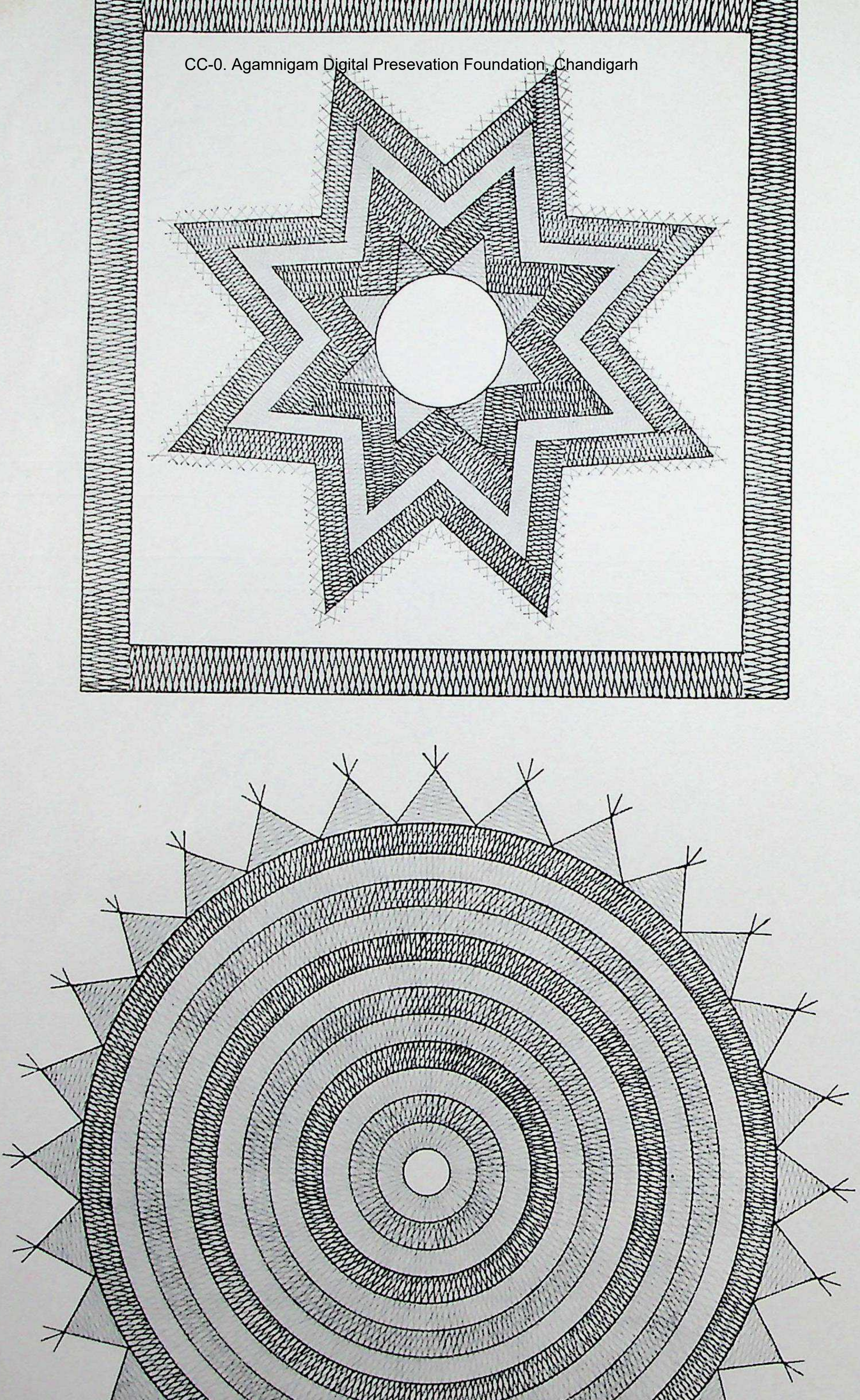

Fig. 3. The stars and the sun motifs, Kathi school, Saurashtra.

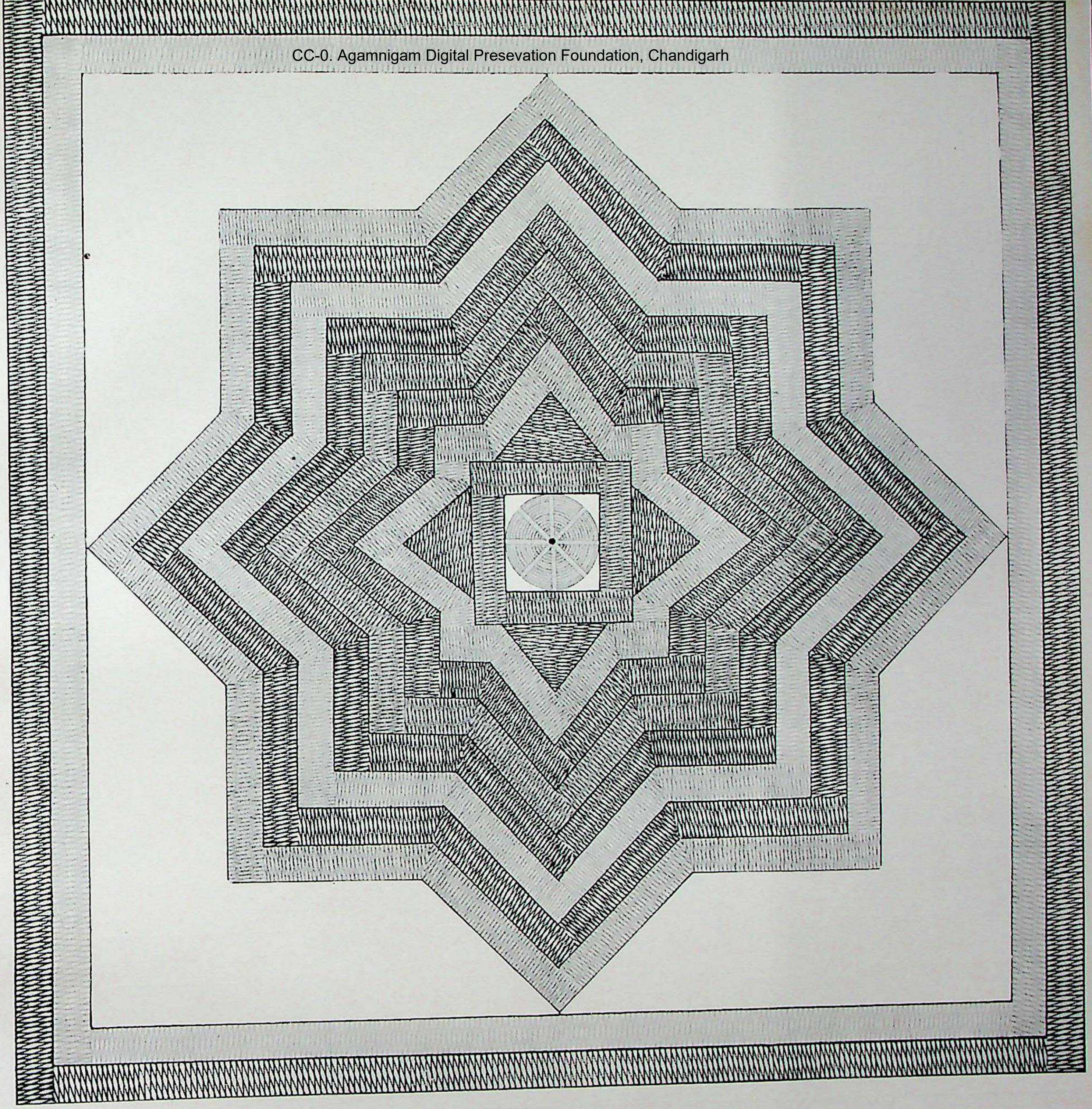

Fig. 4. Octagonal star motif, Kathi school, Saurashtra.

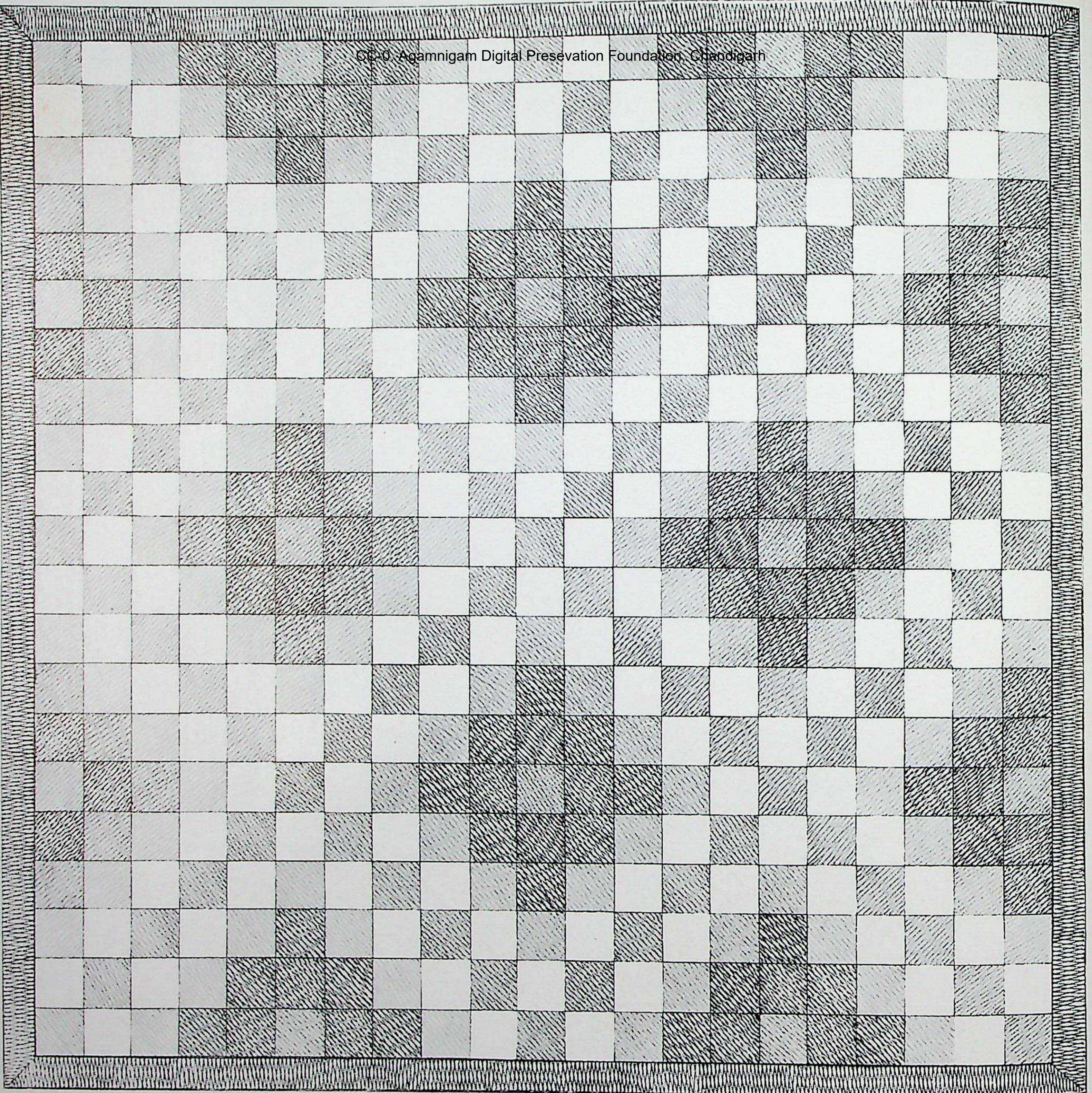

Fig. 5. Chequer pattern, Kathi school, Saurashtra.

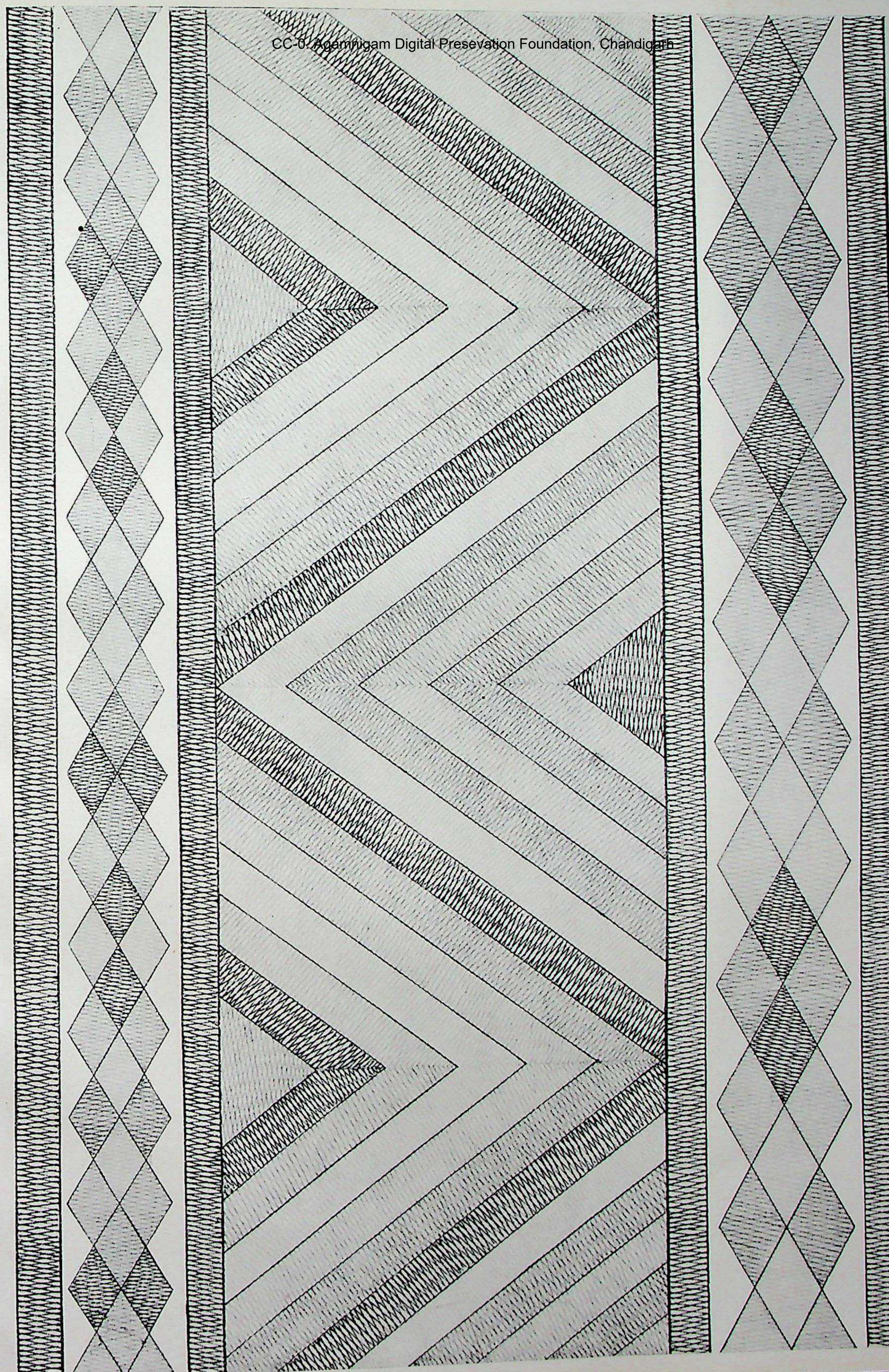

Fig. 6. Diamond-and-chevron border, Kathi school, Saurashtra.

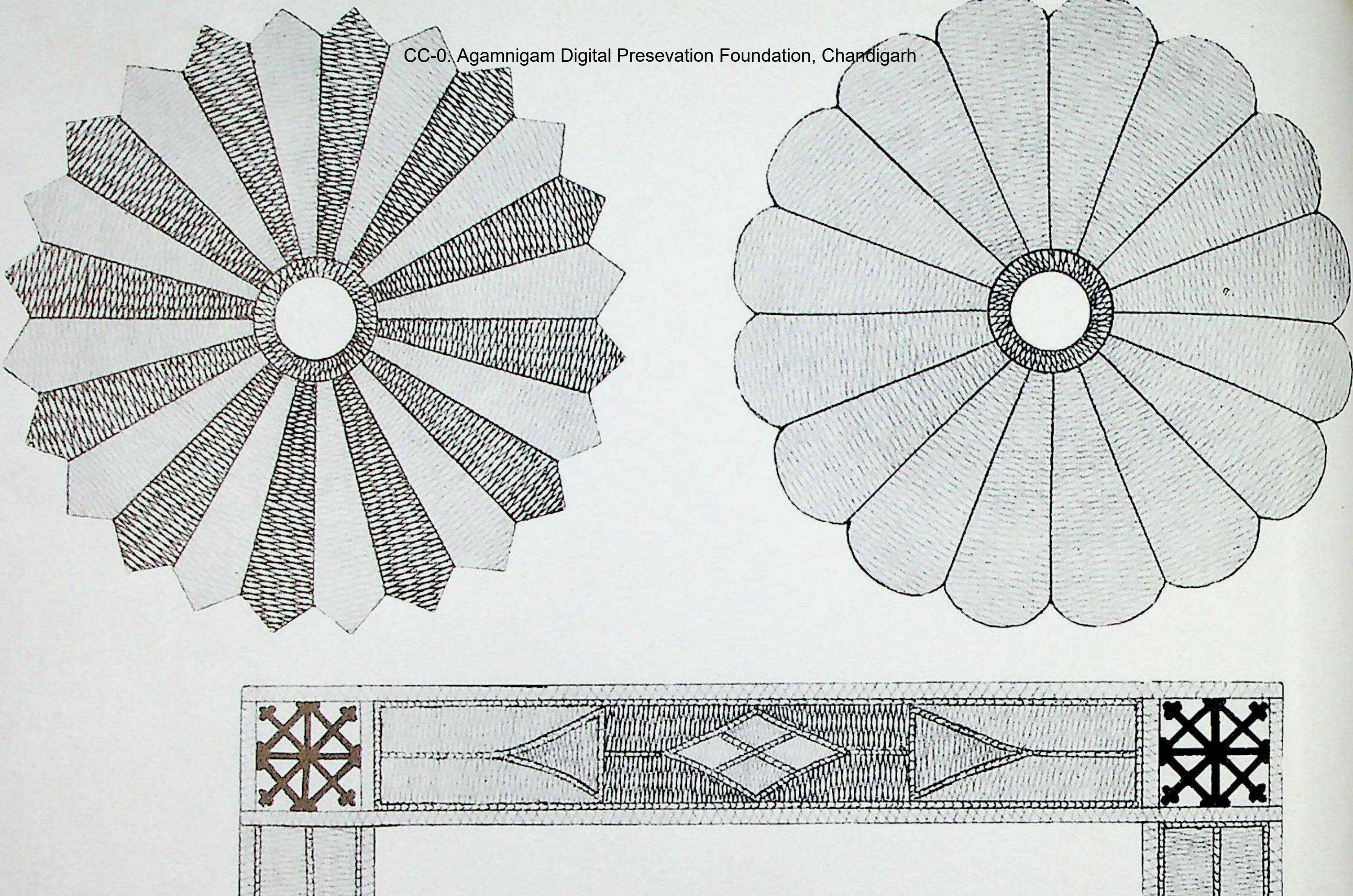

Fig. 7. Conventional flowers and a border, Kathi school, Saurashtra.

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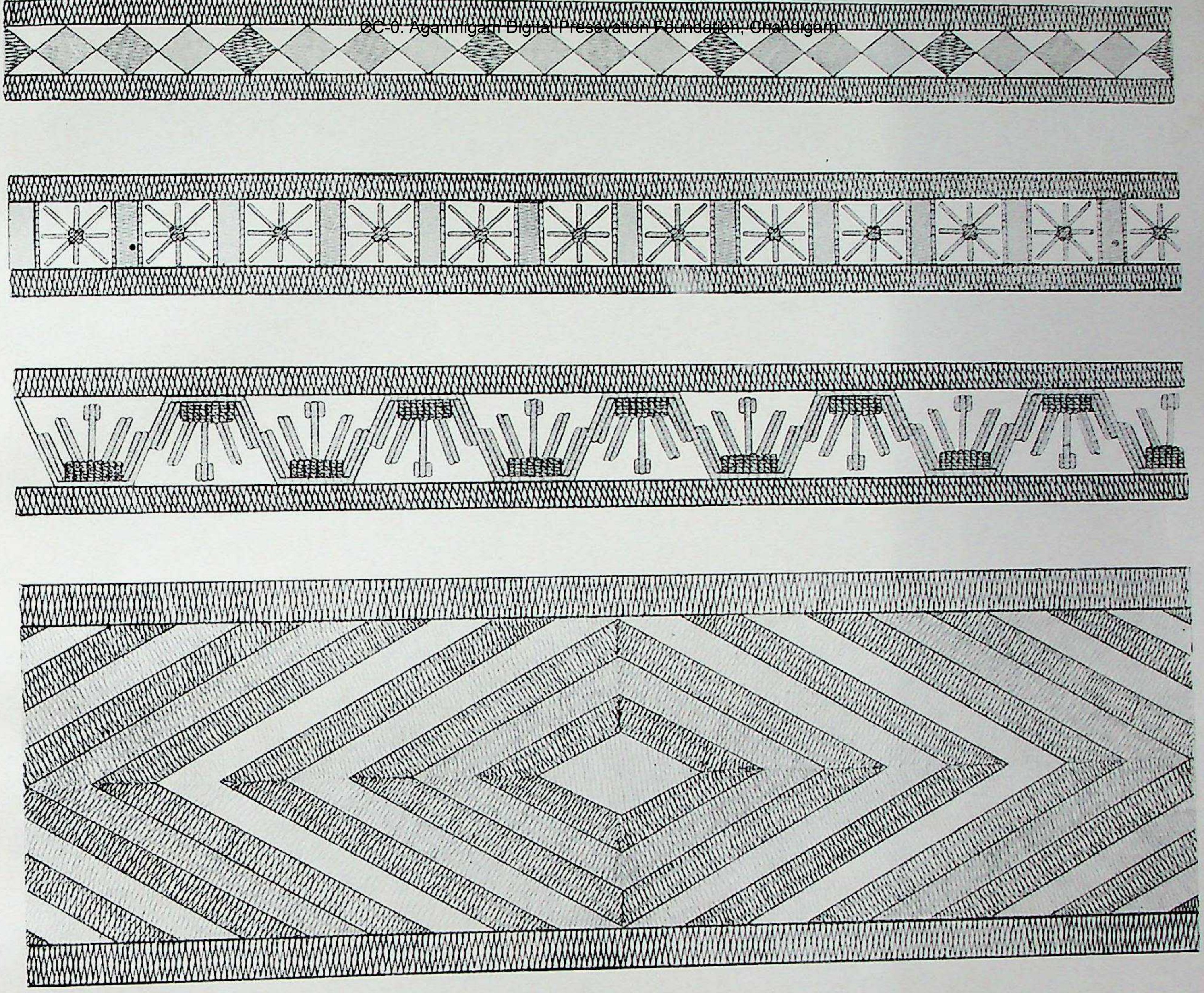

Fig. 8. Borders, Kathi school, Saurashtra.

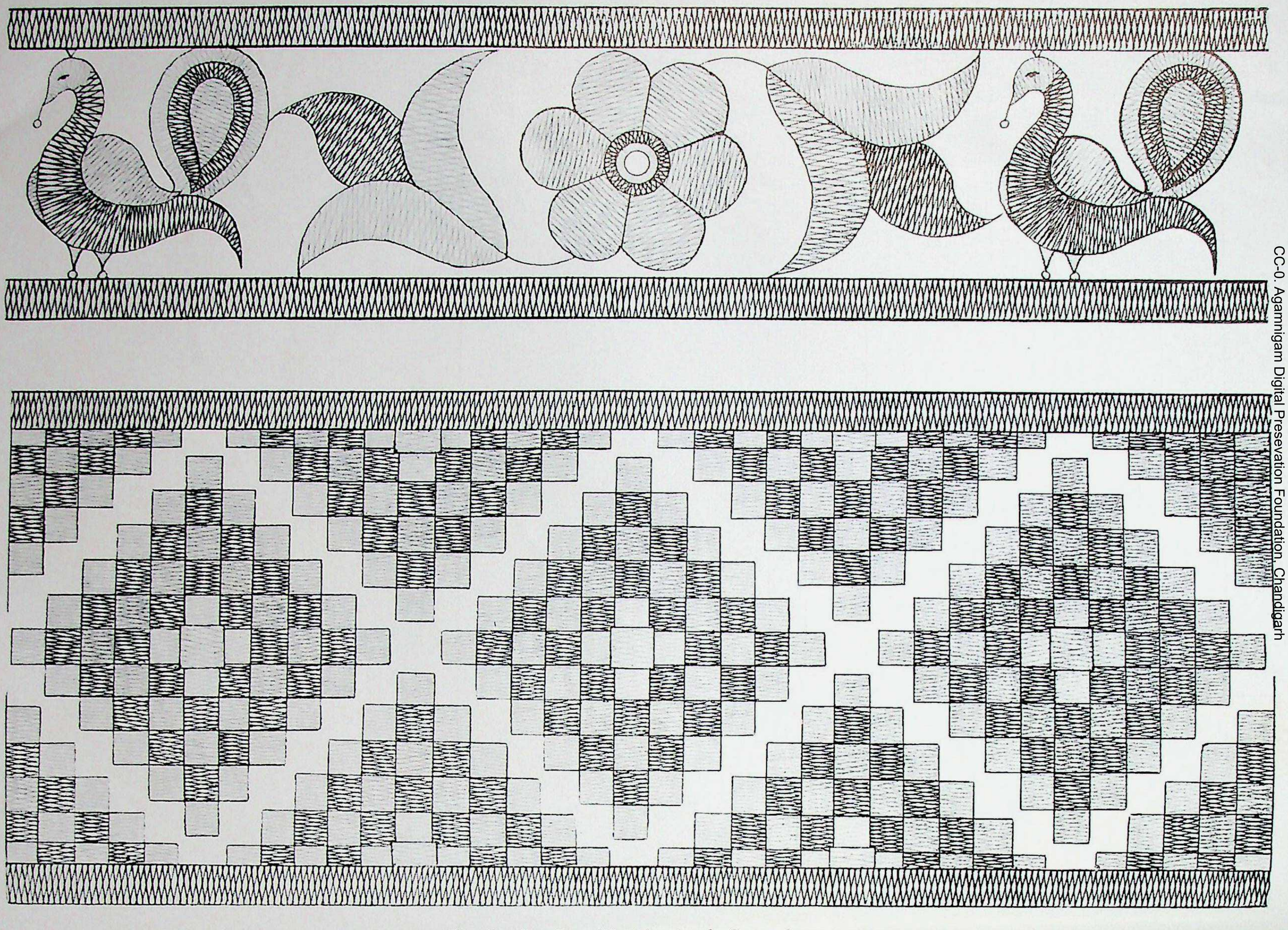

Fig. 9. Borders, Kathi school, Saurashtra.

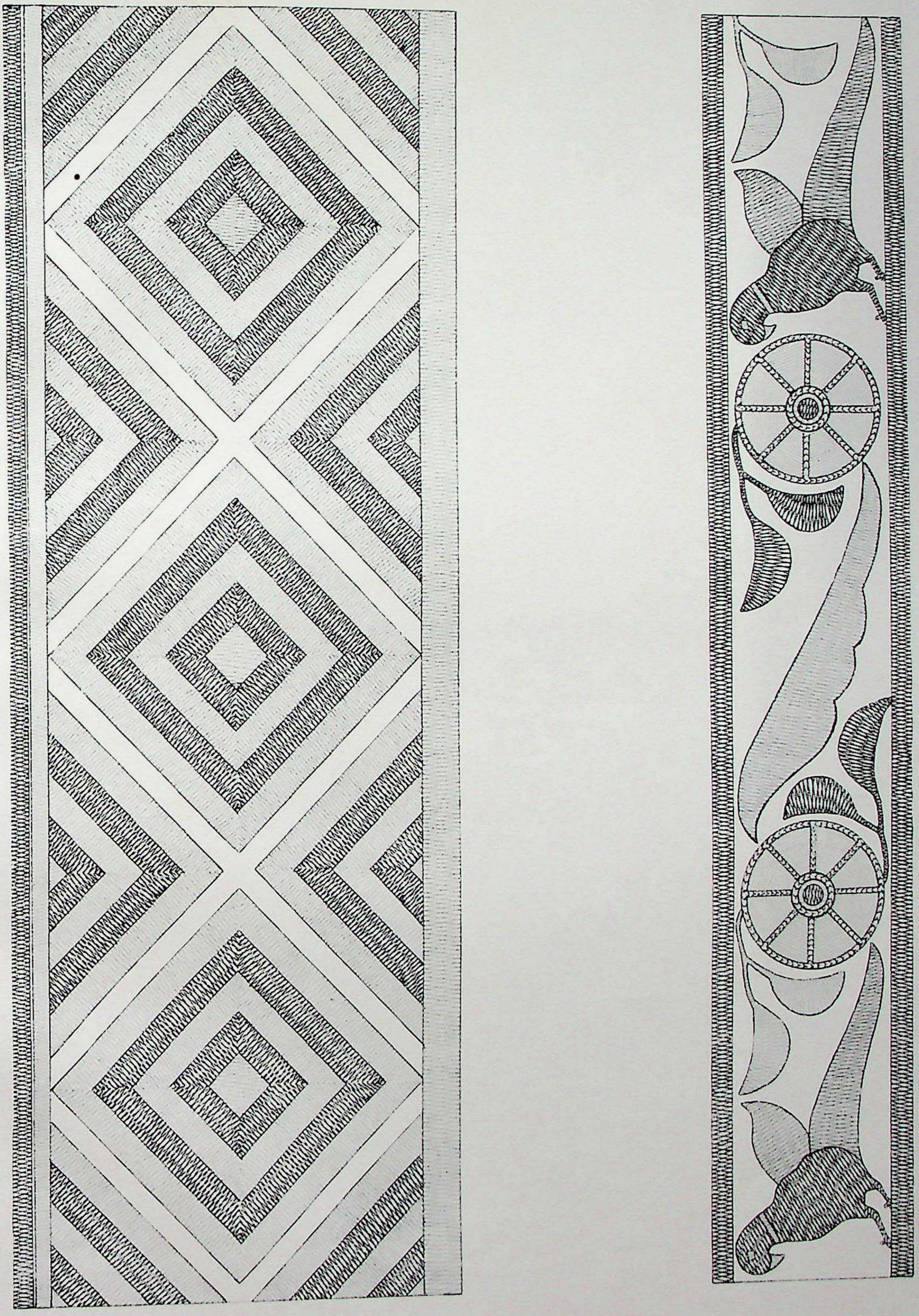

Fig. 10. Borders, Kathi school, Saurashtra.

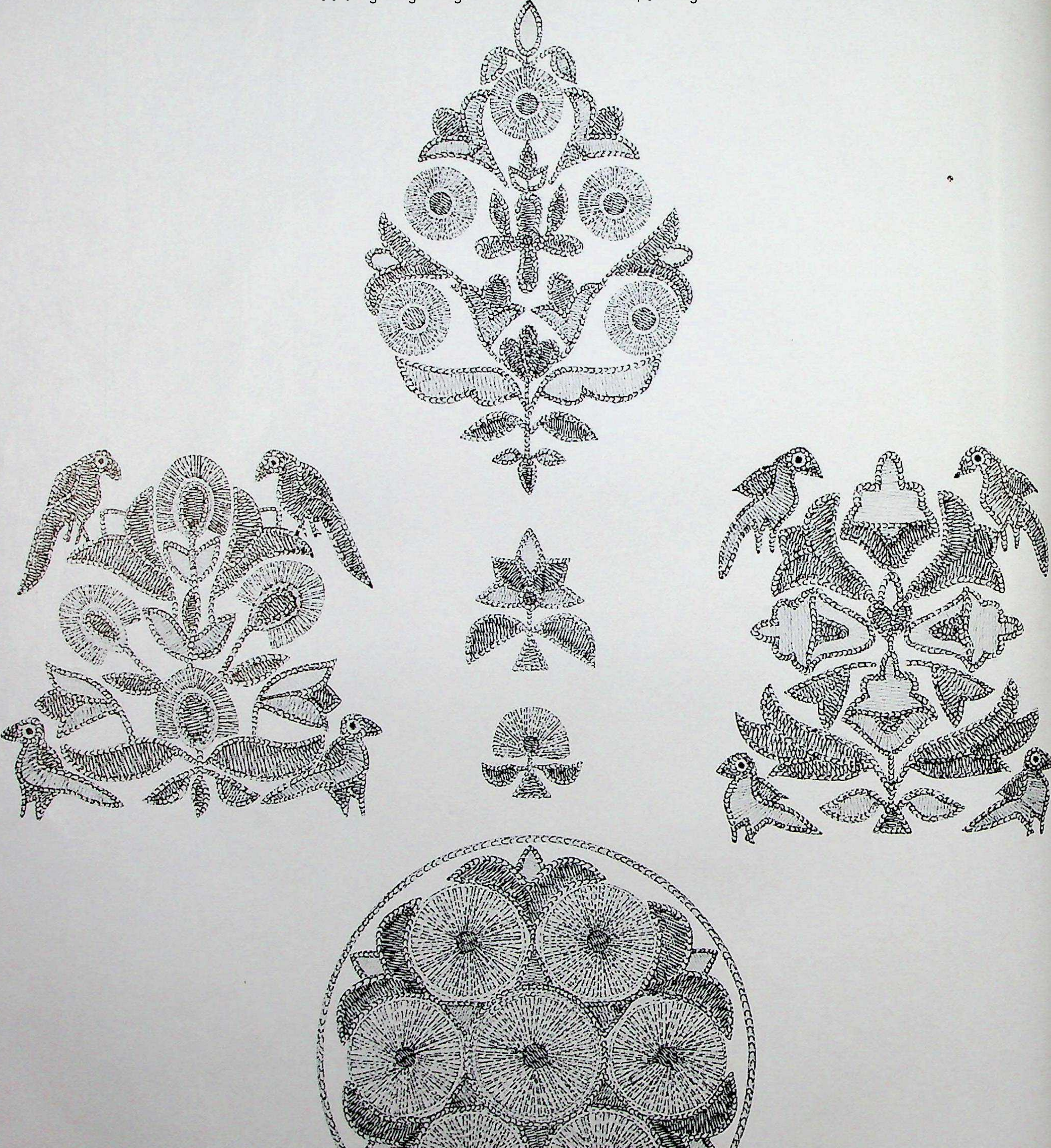

Fig. 11. *Butti* motifs, Mochi school, Saurashtra.

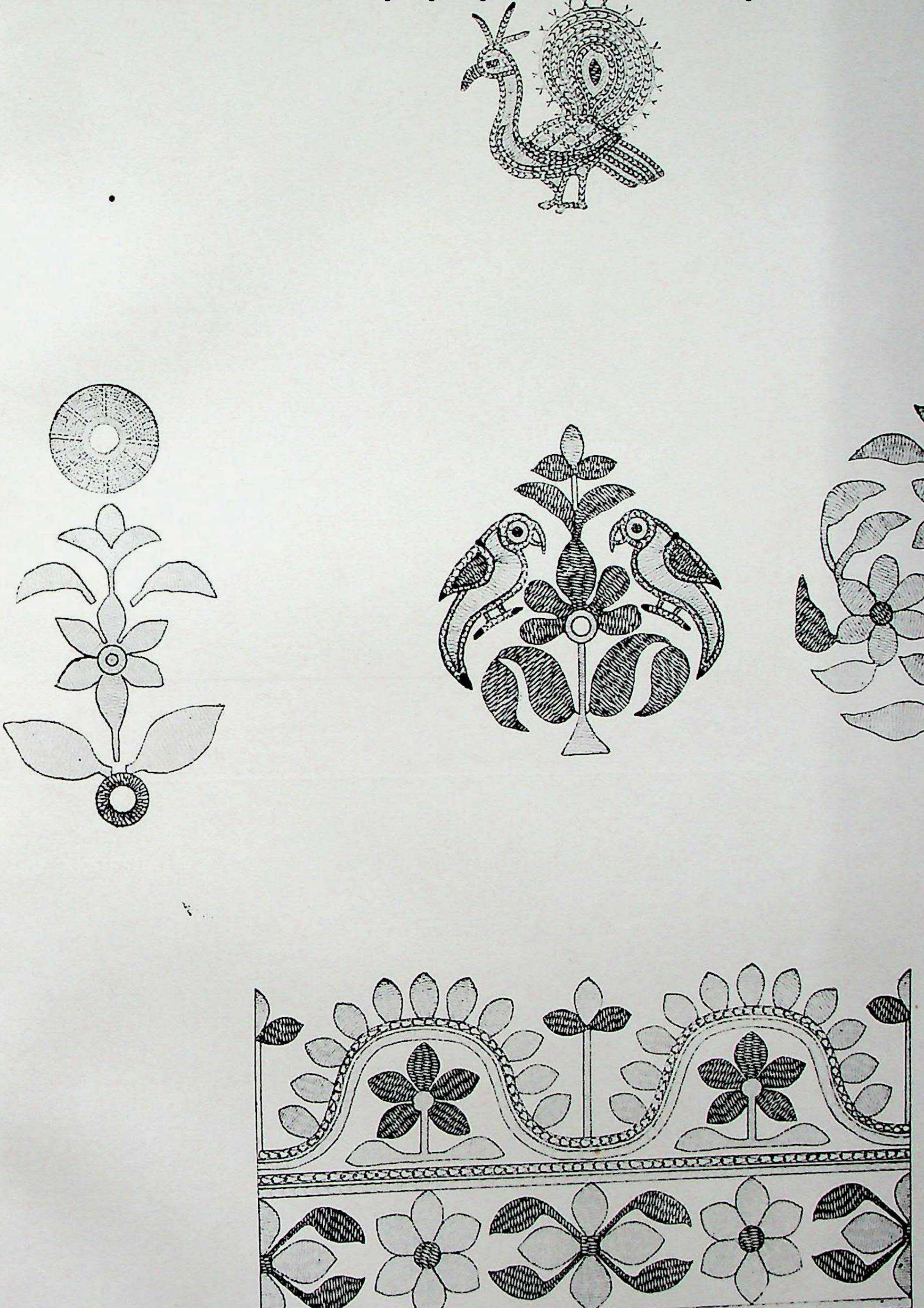

Fig. 12. *Butti* motifs, birds and border, Mochi school, urban, Saurashtra.

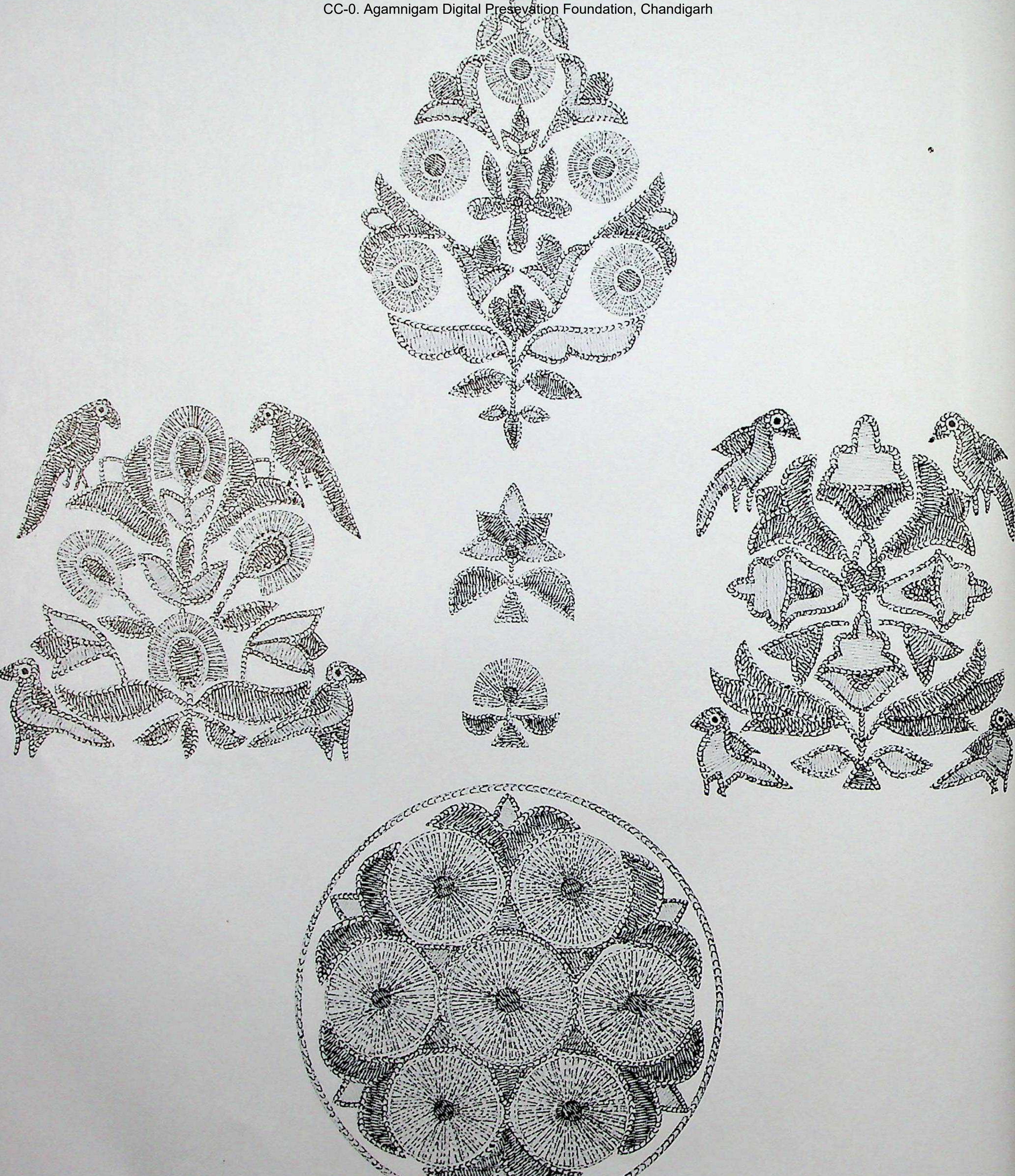

Fig. 11. *Butti* motifs, Mochi school, Saurashtra.

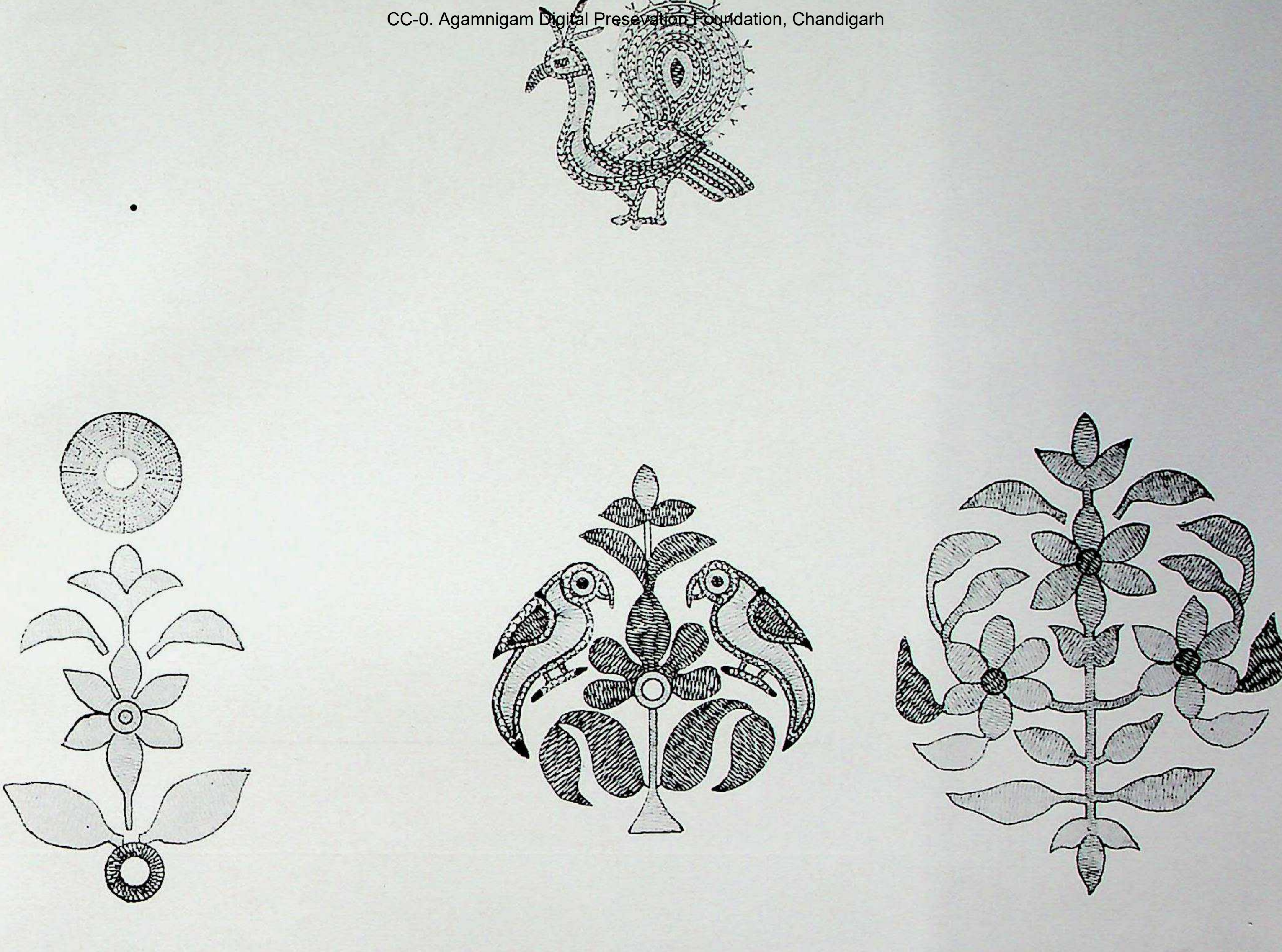

Fig. 12. *Butti* motifs, birds and border, Mochi school, urban, Saurashtra.

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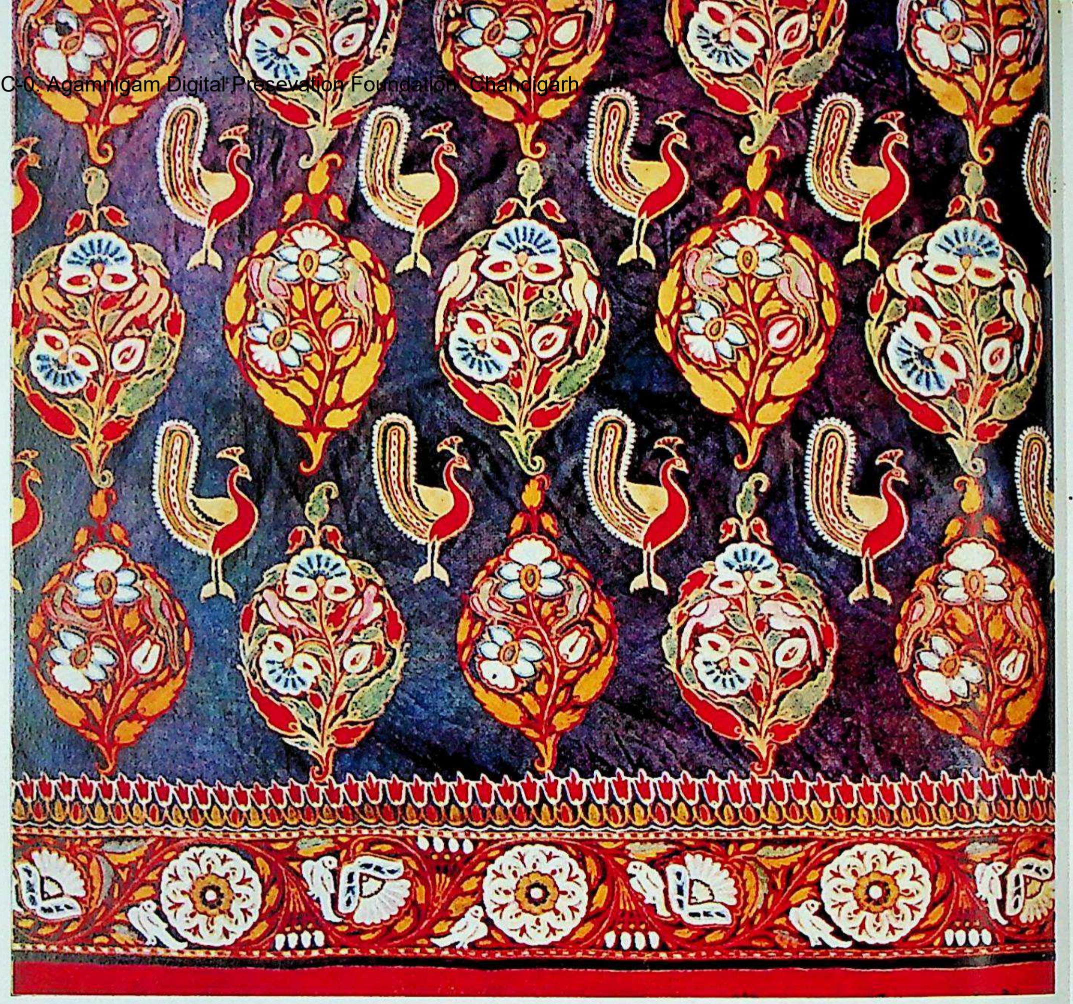
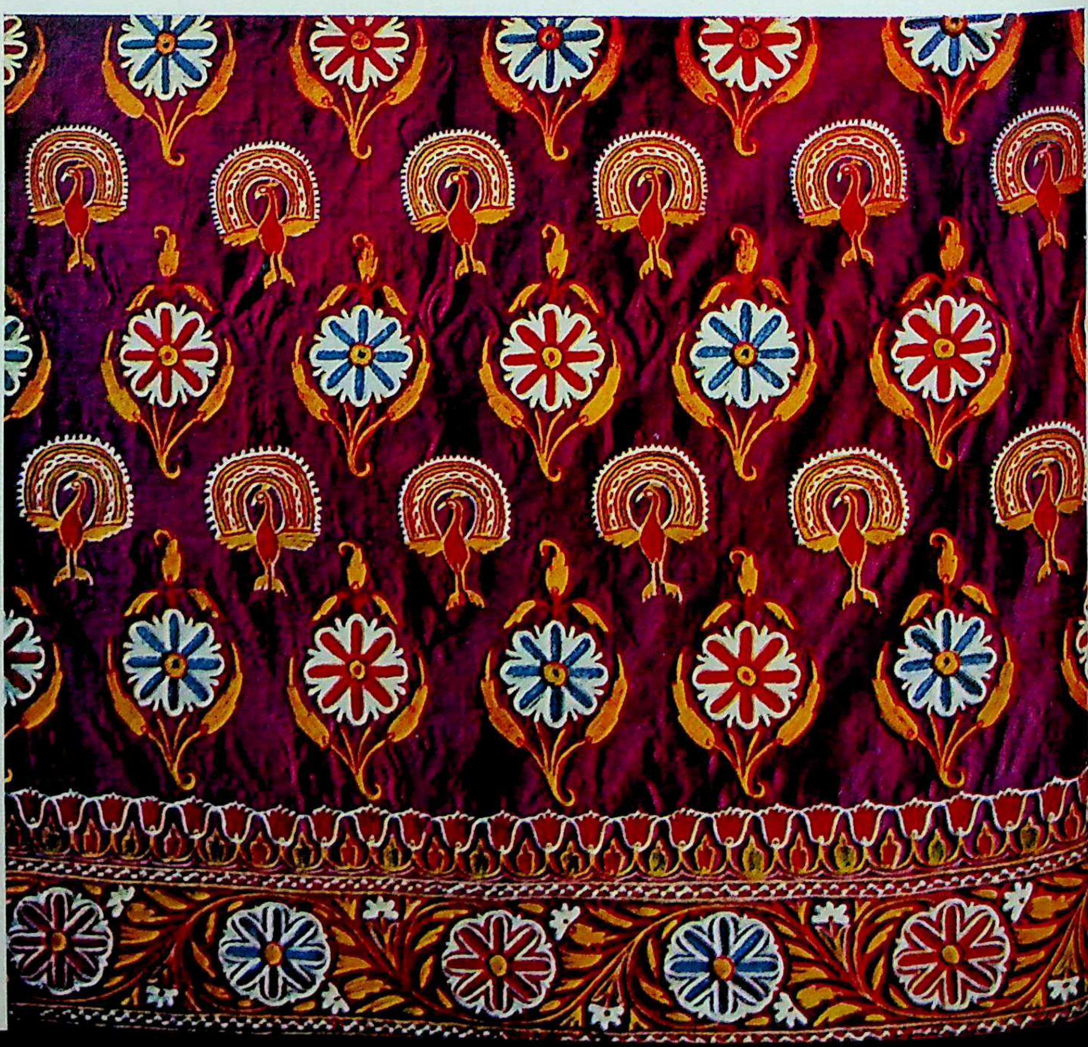
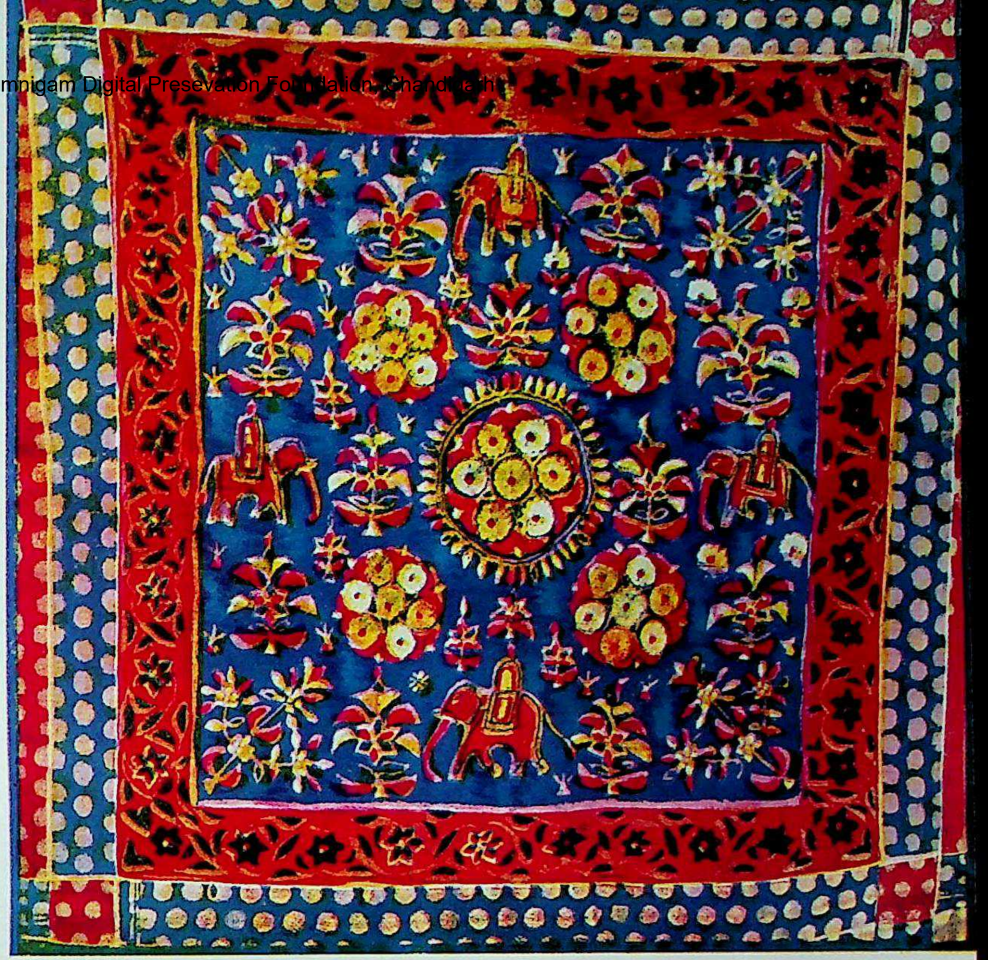
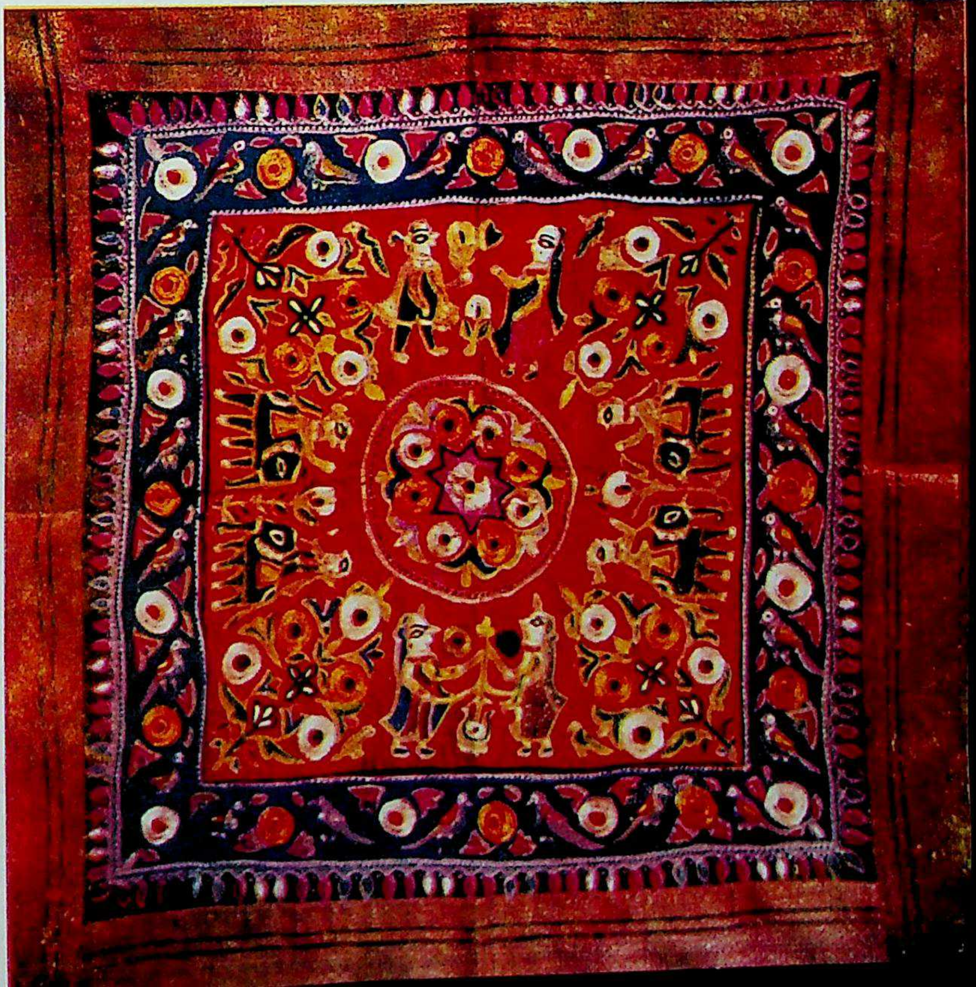


1. A part of a skirt, Mochi school, Kutch, ca. 1st quarter of 20th cent. — 2. A part of a skirt, Mochi school, Kutch, ca. early 20th cent.

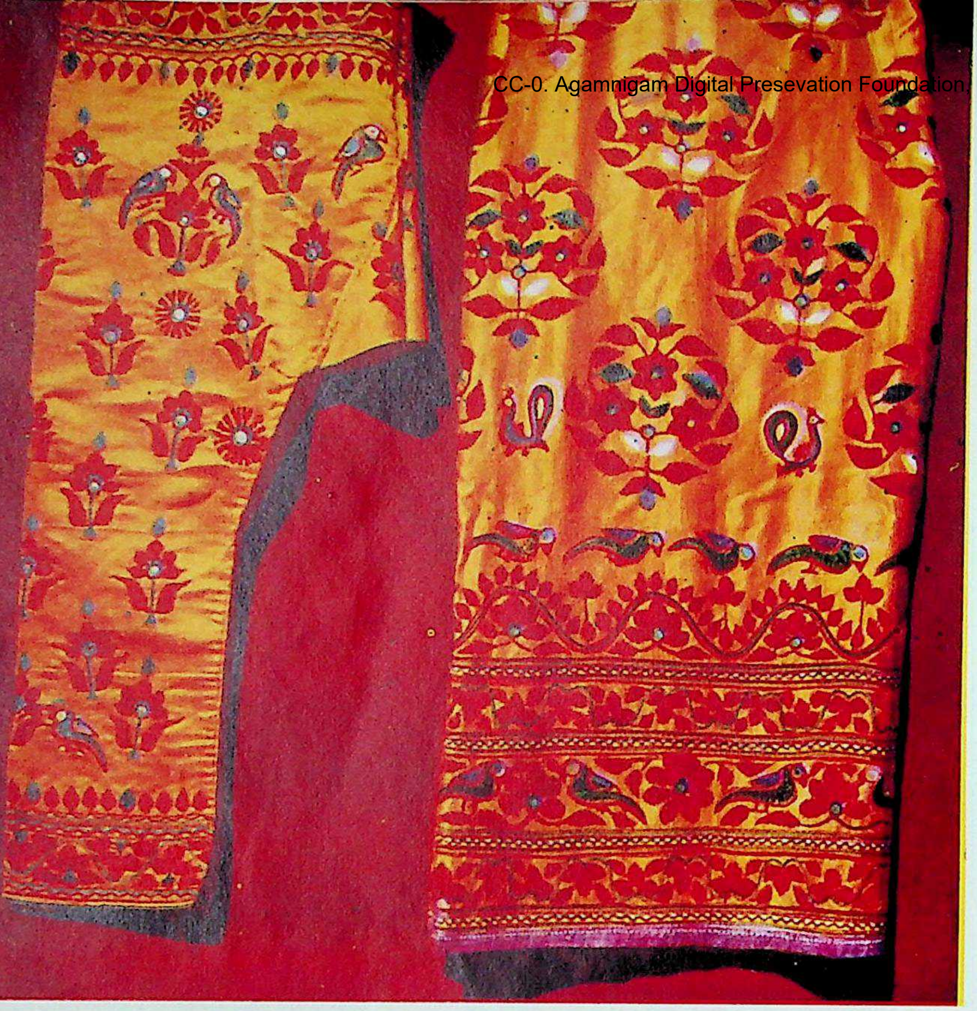


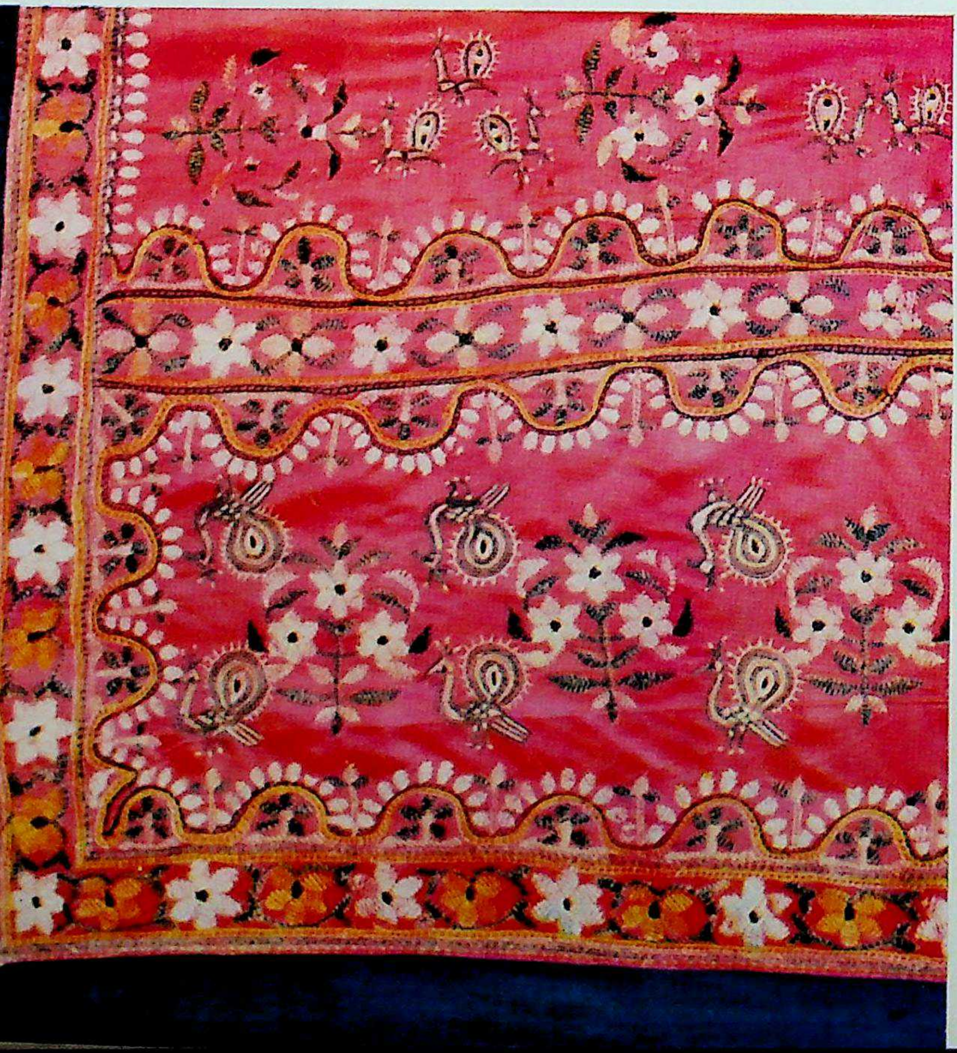


3. A *chakla*, Mochi school, Saurashtra, ca. late 19th cent.



4. A *chakla*, Mochi school, Saurashtra, ca late 19th cent.





5. A trousers and a skirt, Mochi school, Central Saurashtra, ca. beginning of 20th cent. — 6. The *palav* of a *sari*, Mochi school, central Saurashtra, ca. early 20th, cent. — 7. A *chakla*, Kathi school, Saurashtra, ca. mid 19th cent — 8. A *chakla*, Mahajan school, Saurashtra, ca. early 20th cent

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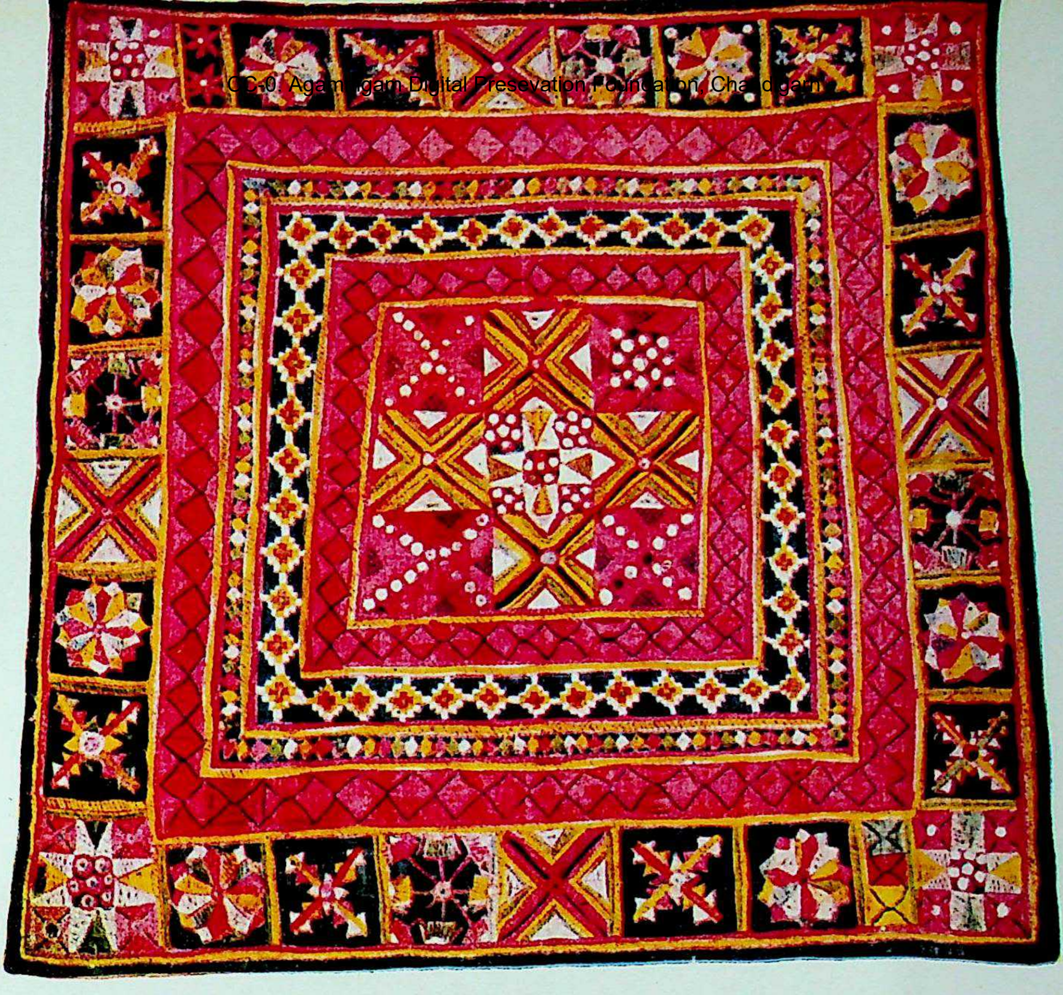

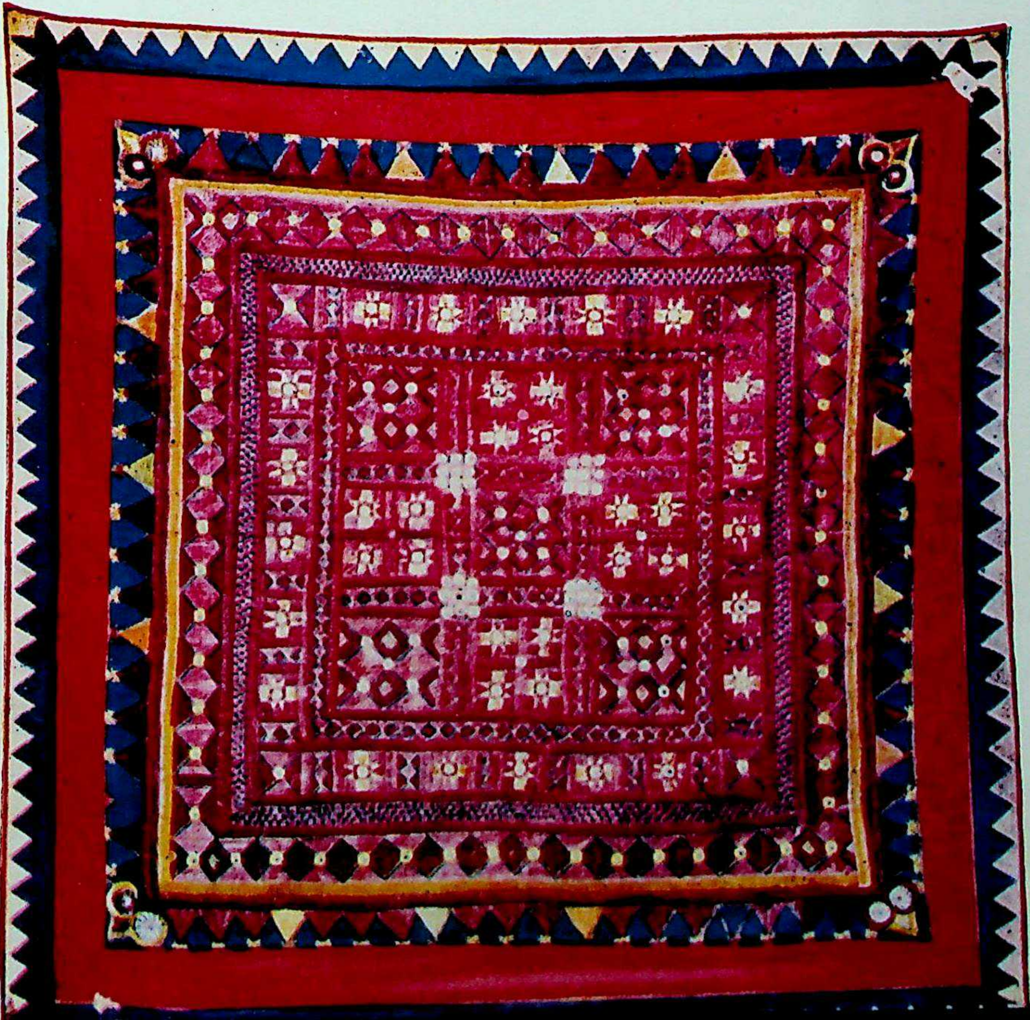

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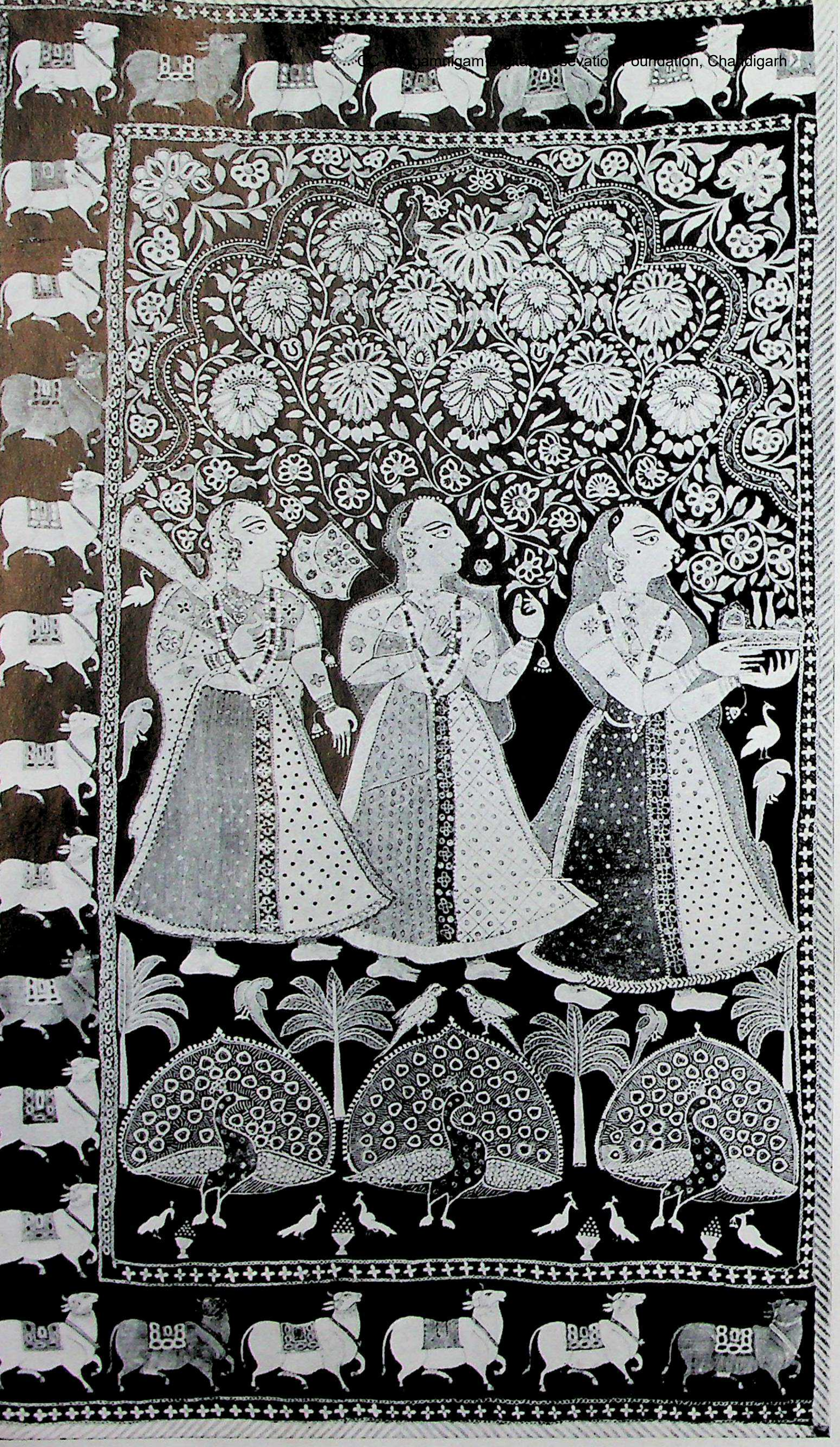

9. A *pichhawai*, Mochi school, Kutch, ca. late 19th cent.

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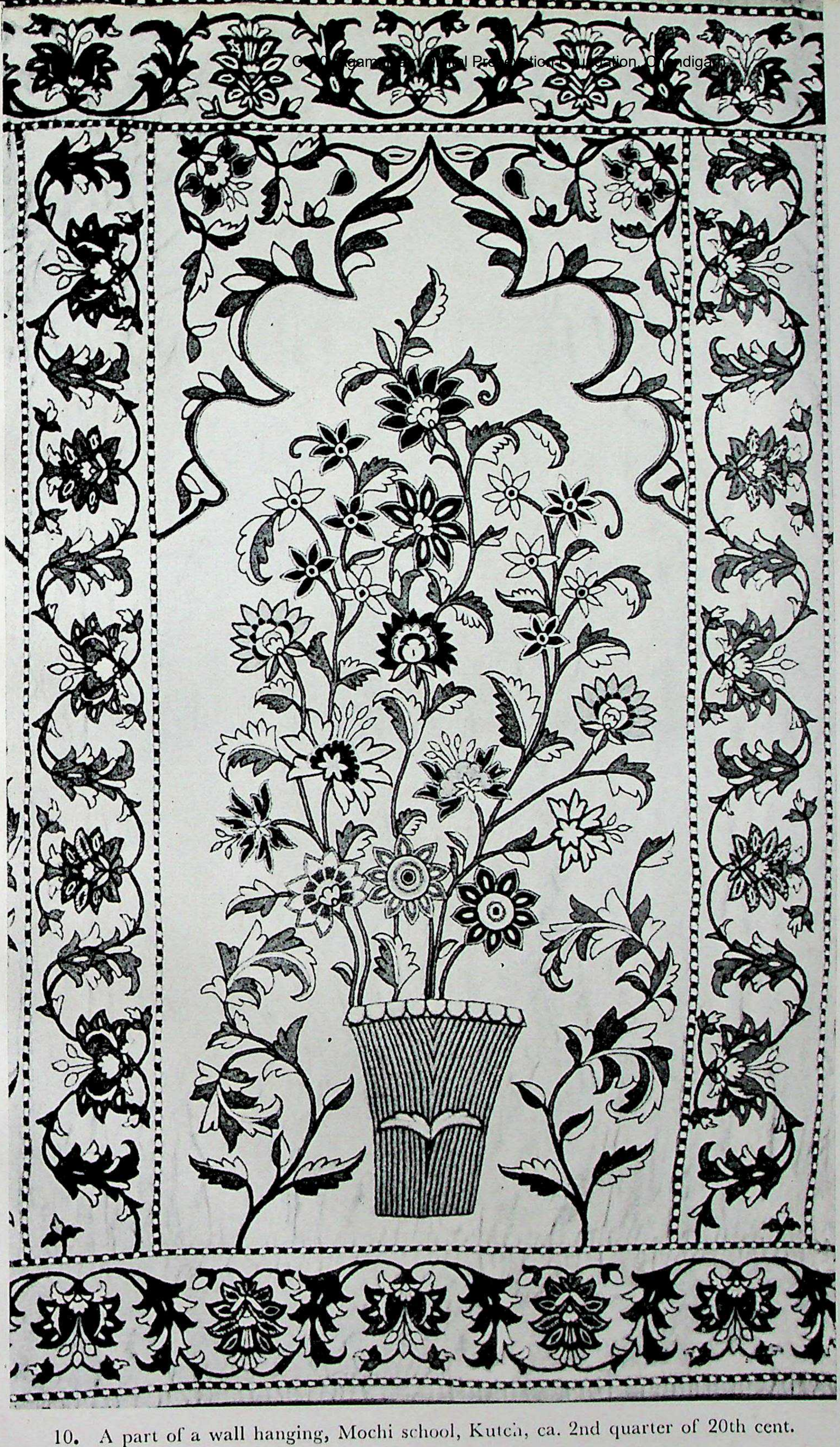
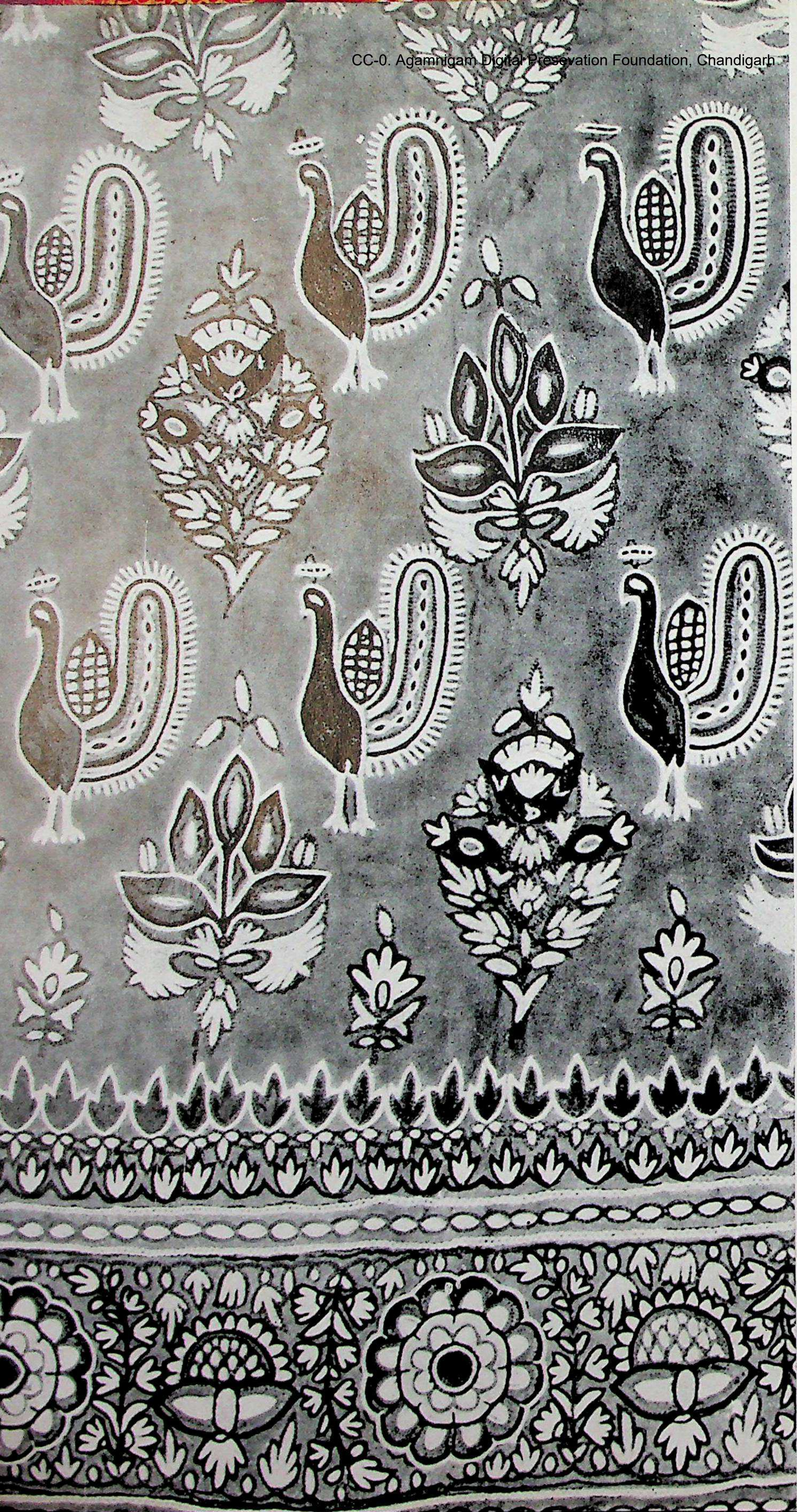
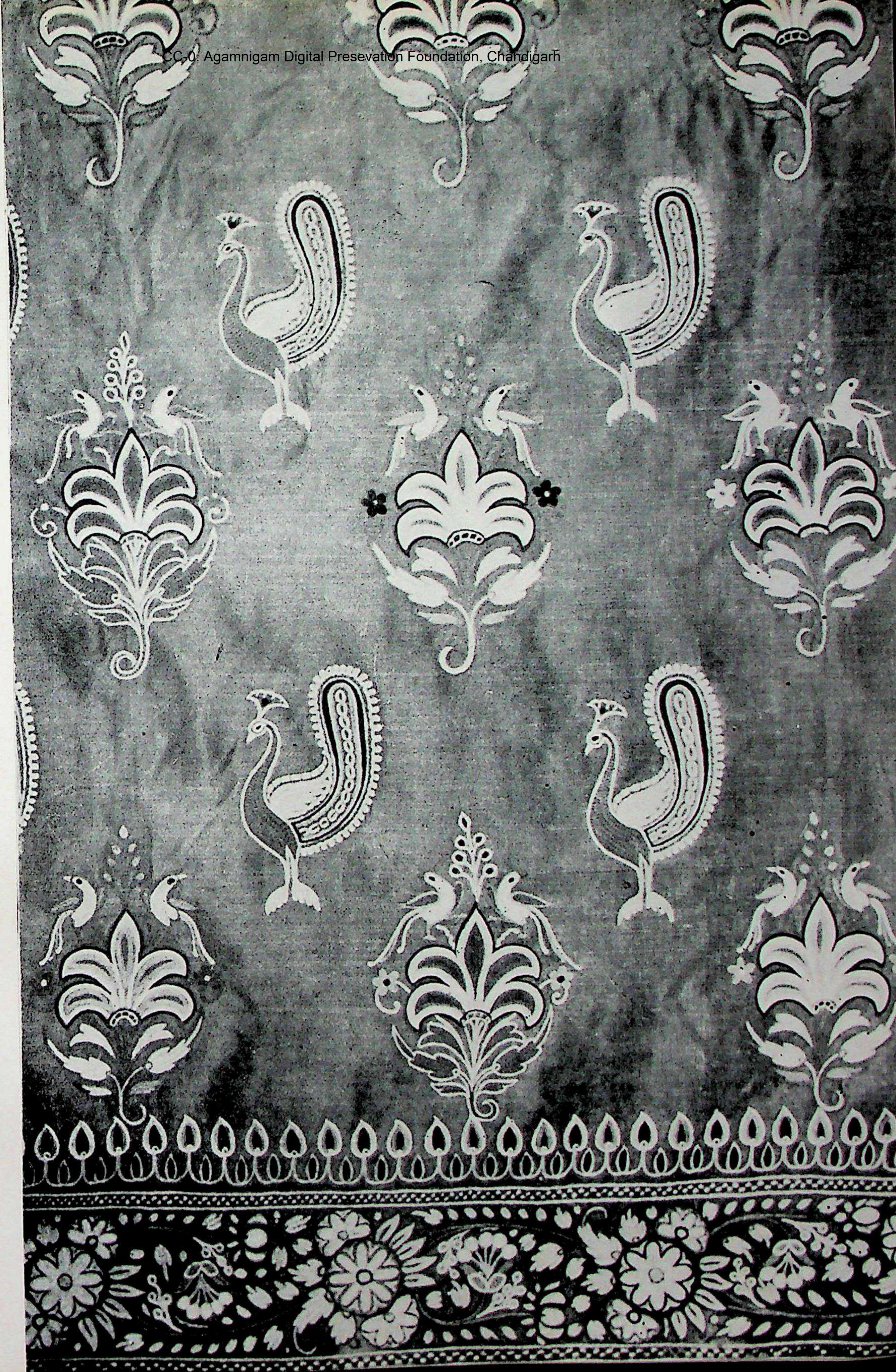


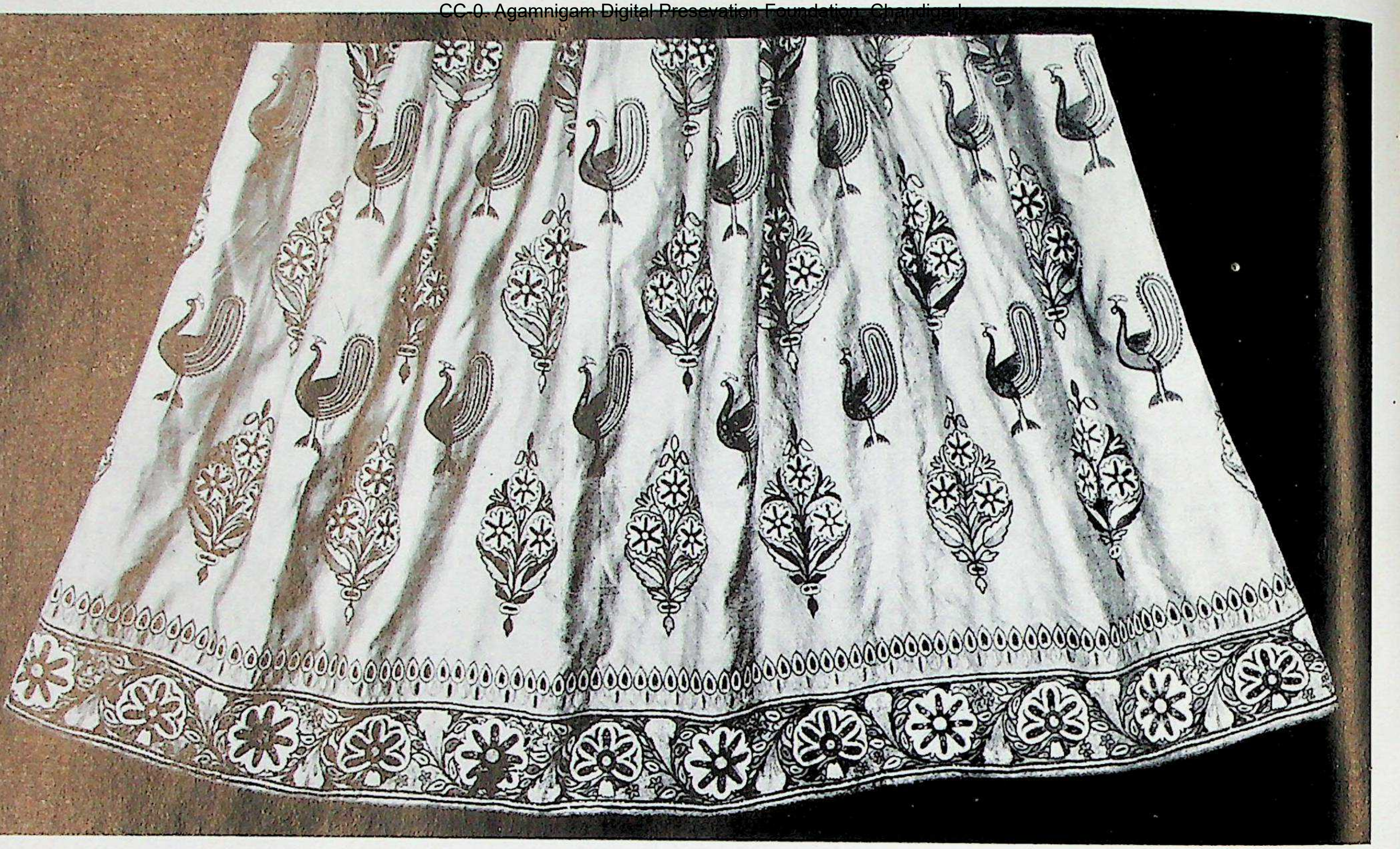
10. A part of a wall hanging, Mochi school, Kutch, ca. 2nd quarter of 20th cent.



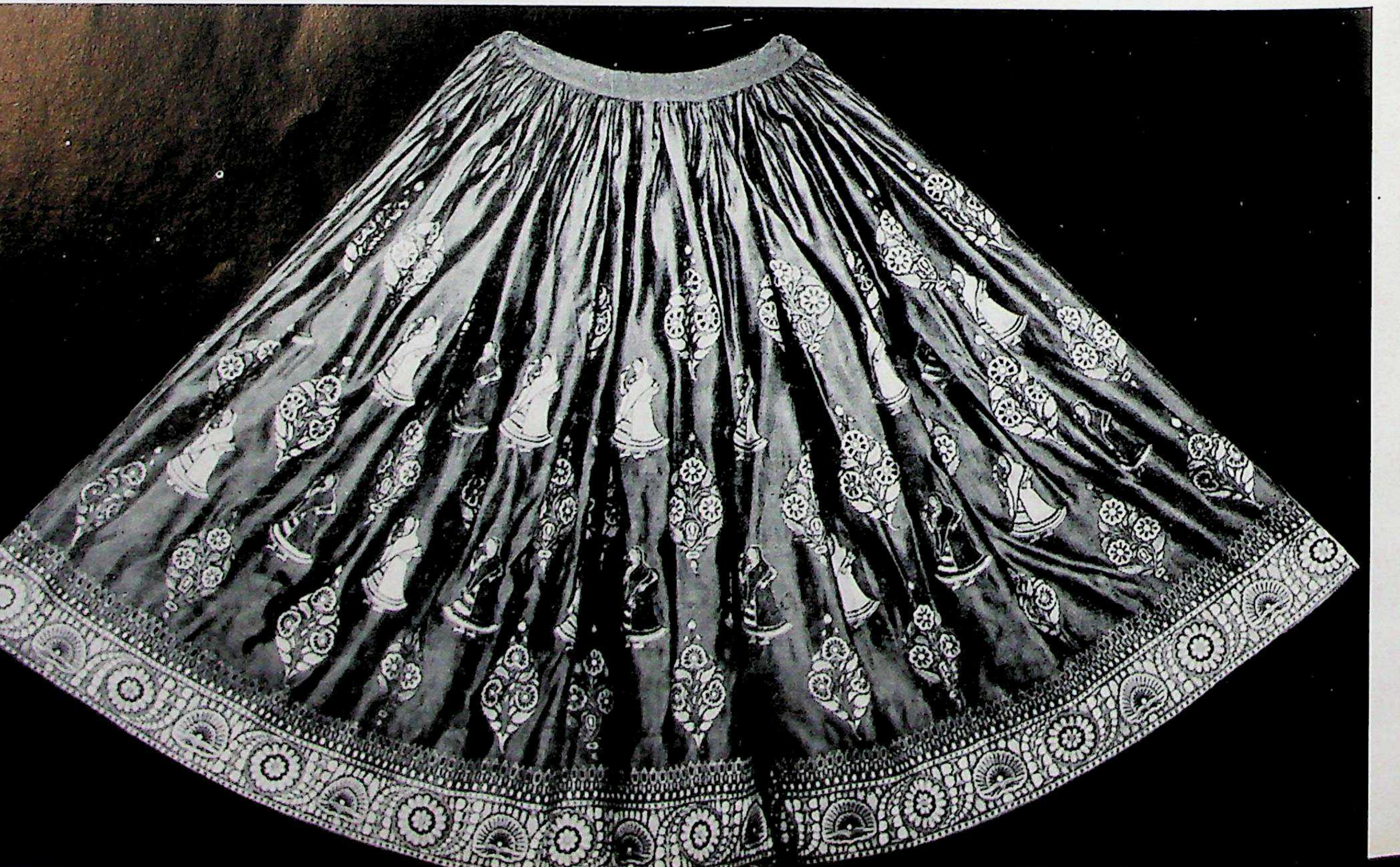
11. A part of a skirt, Mochi school, Kutch, ca. early 20th cent.—
12. A part of a skirt, Mochi school, Kutch, ca. early 20th cent.



13. A skirt, Mochi school, Kutch, ca. early 20th cent.



14. A skirt, Mochi school, Kutch, ca. early 20th cent.



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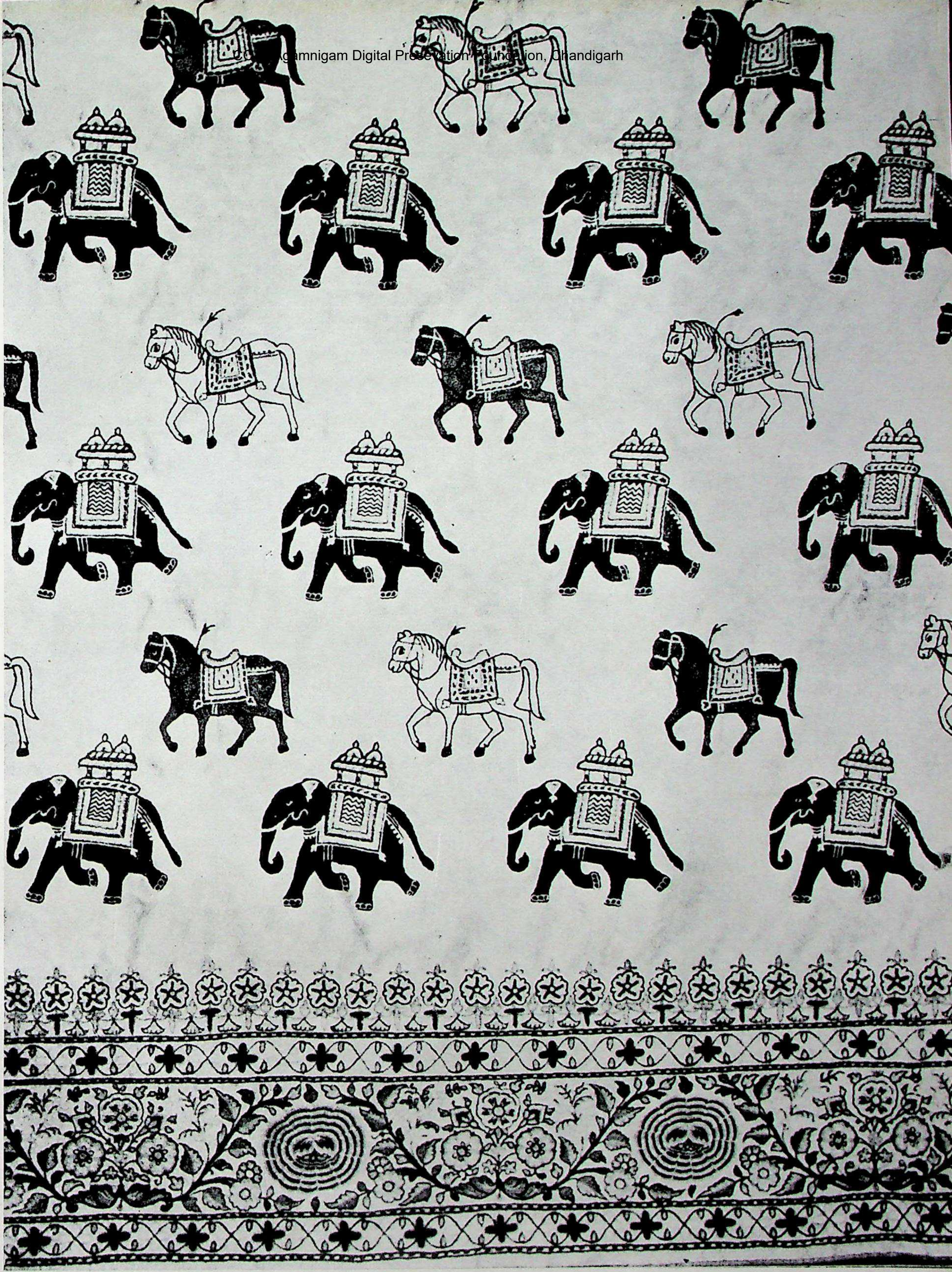
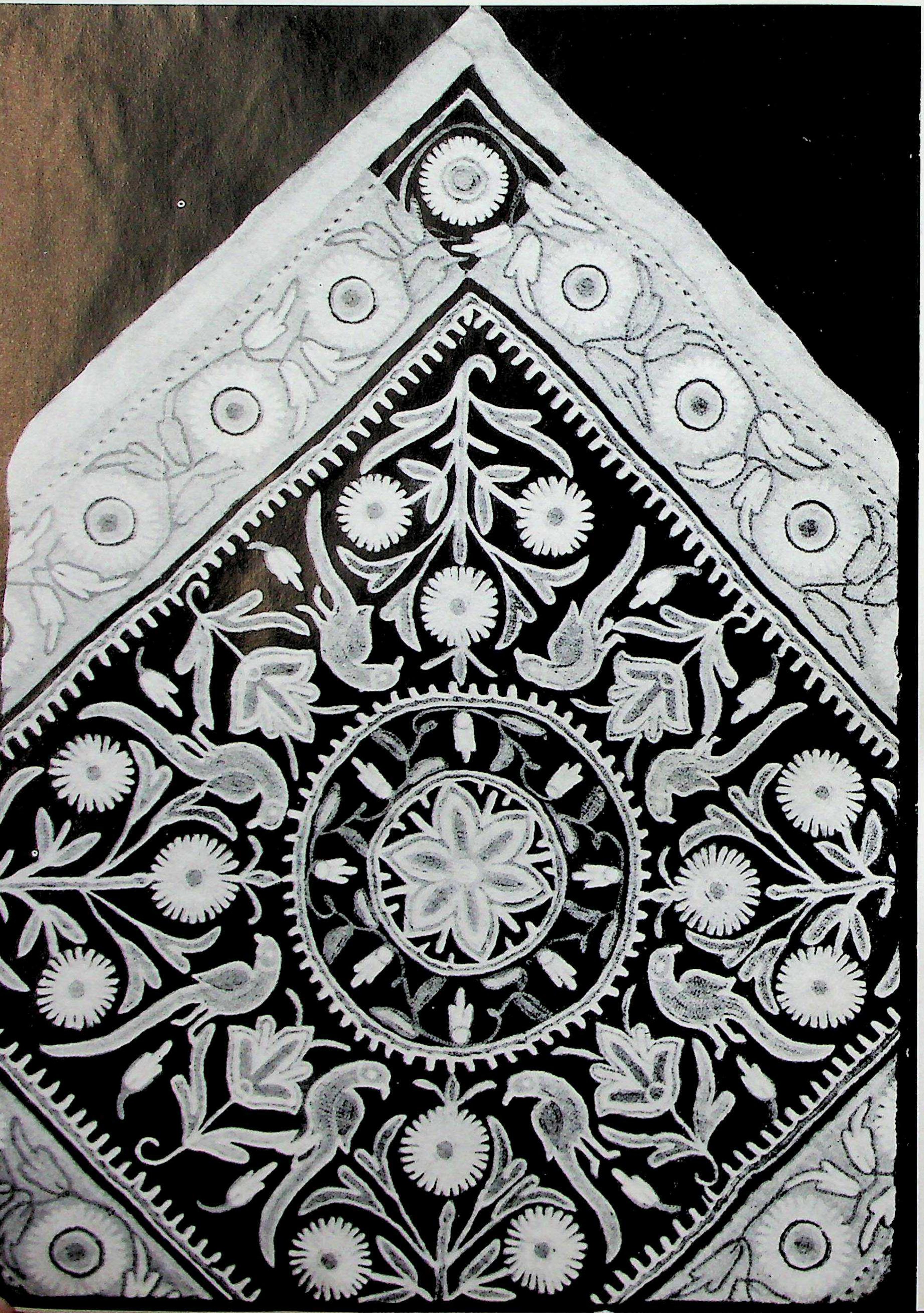
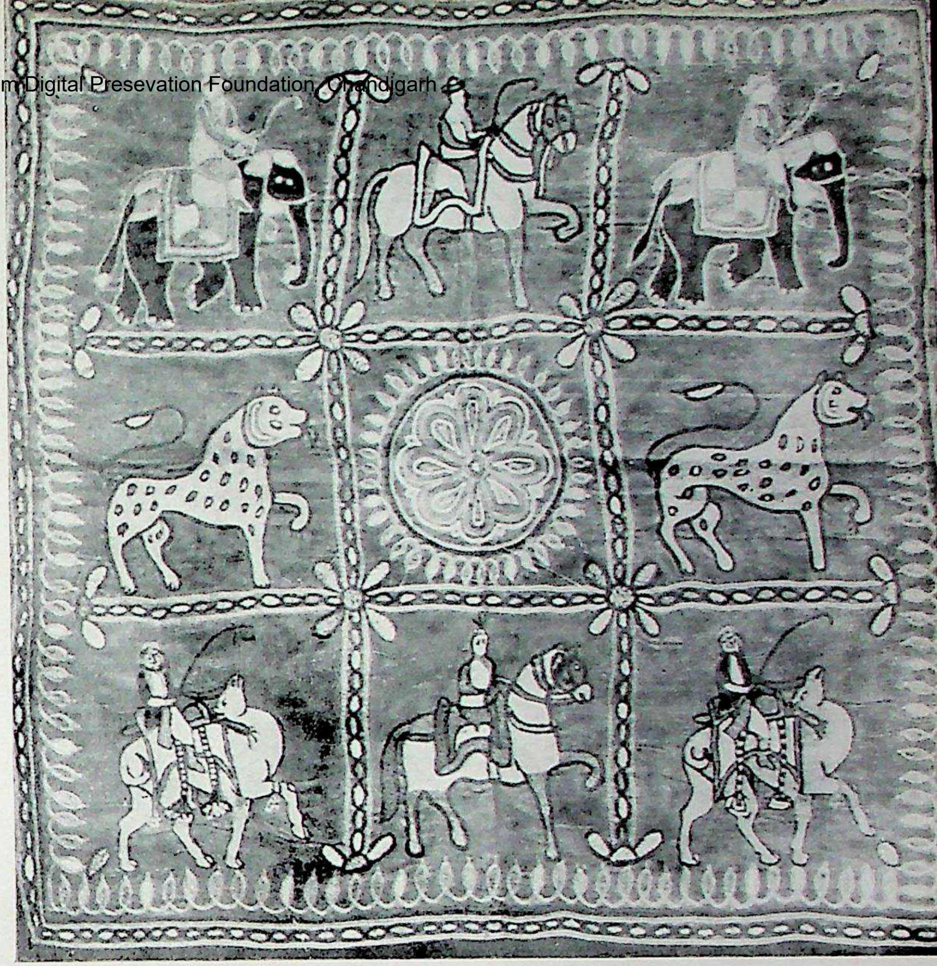
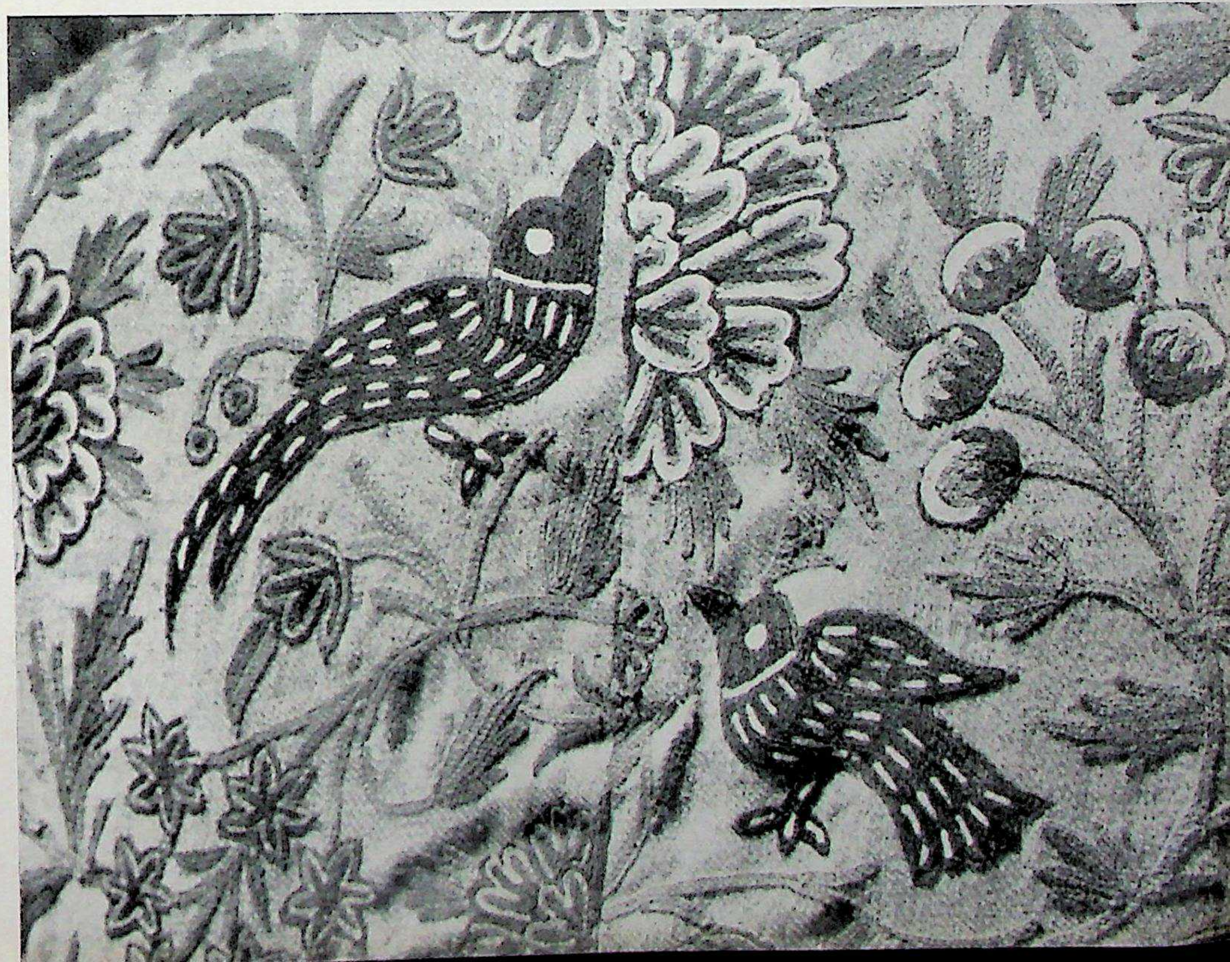


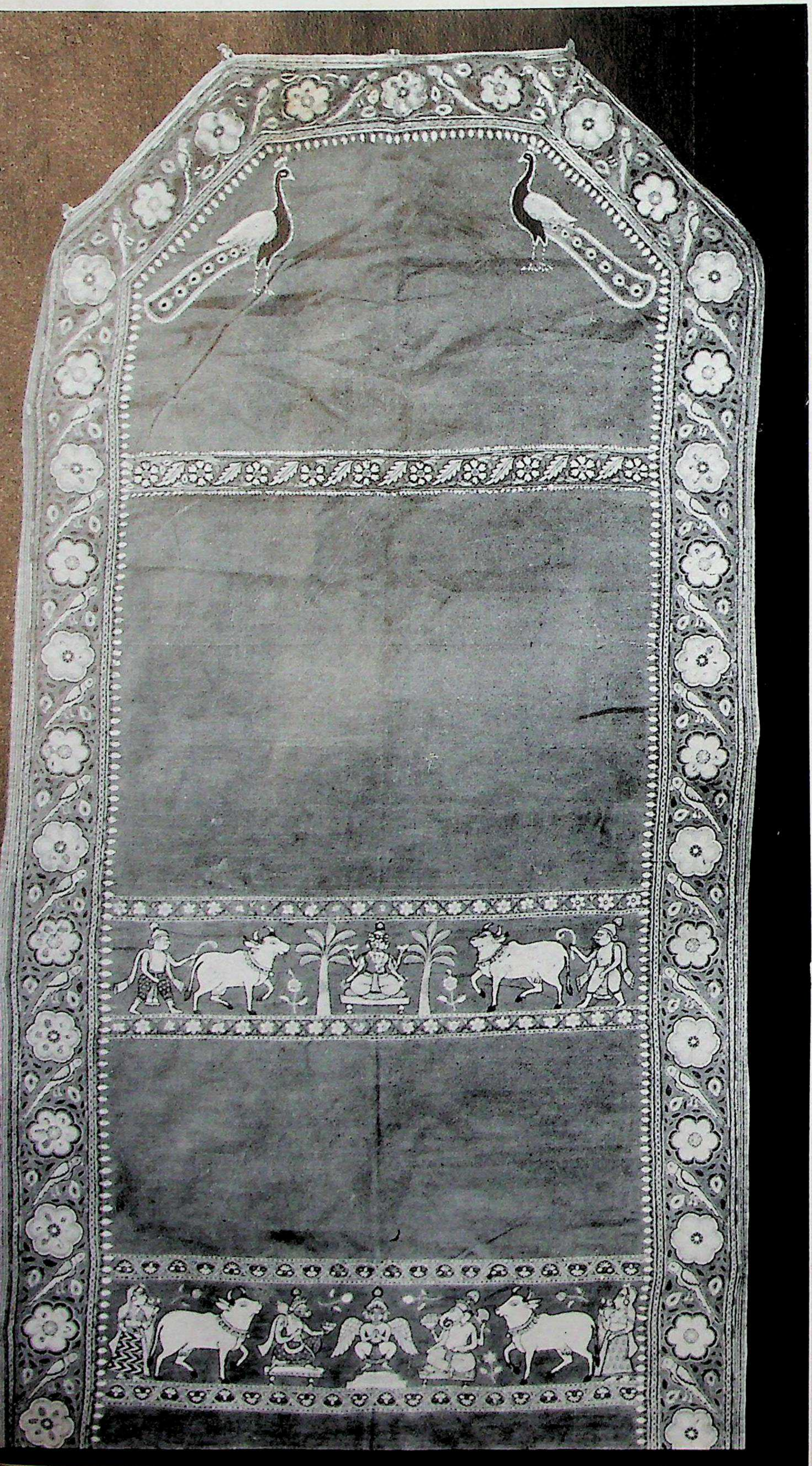
15. A part of a skirt, Mochi school, Kutch, ca. 3rd decade of 20th cent.



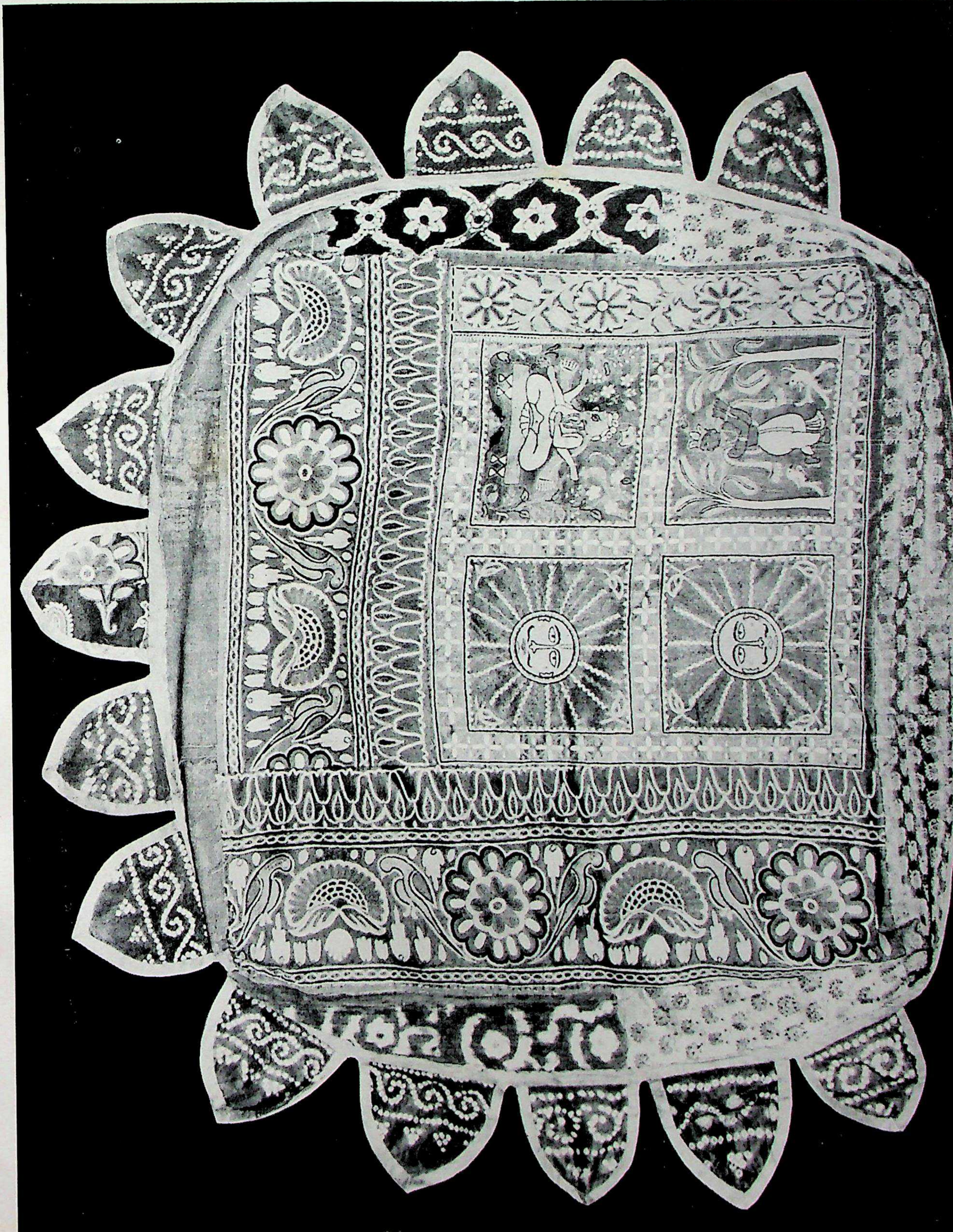


16. A purse, Mochi school, Kutch, late 19th cent. 17. Central part of a *chakla*, Mochi school, Kutch, ca. end of 19th cent. 18. A part of a woollen coat, Mochi school, Kutch, ca. early 20th cent.





19. A *pichhawai*, Mochi school, Kutch, ca. late 19th cent.— 20. A cover of a bajoth, Mochi school, Kutch, ca. late 19th cent.



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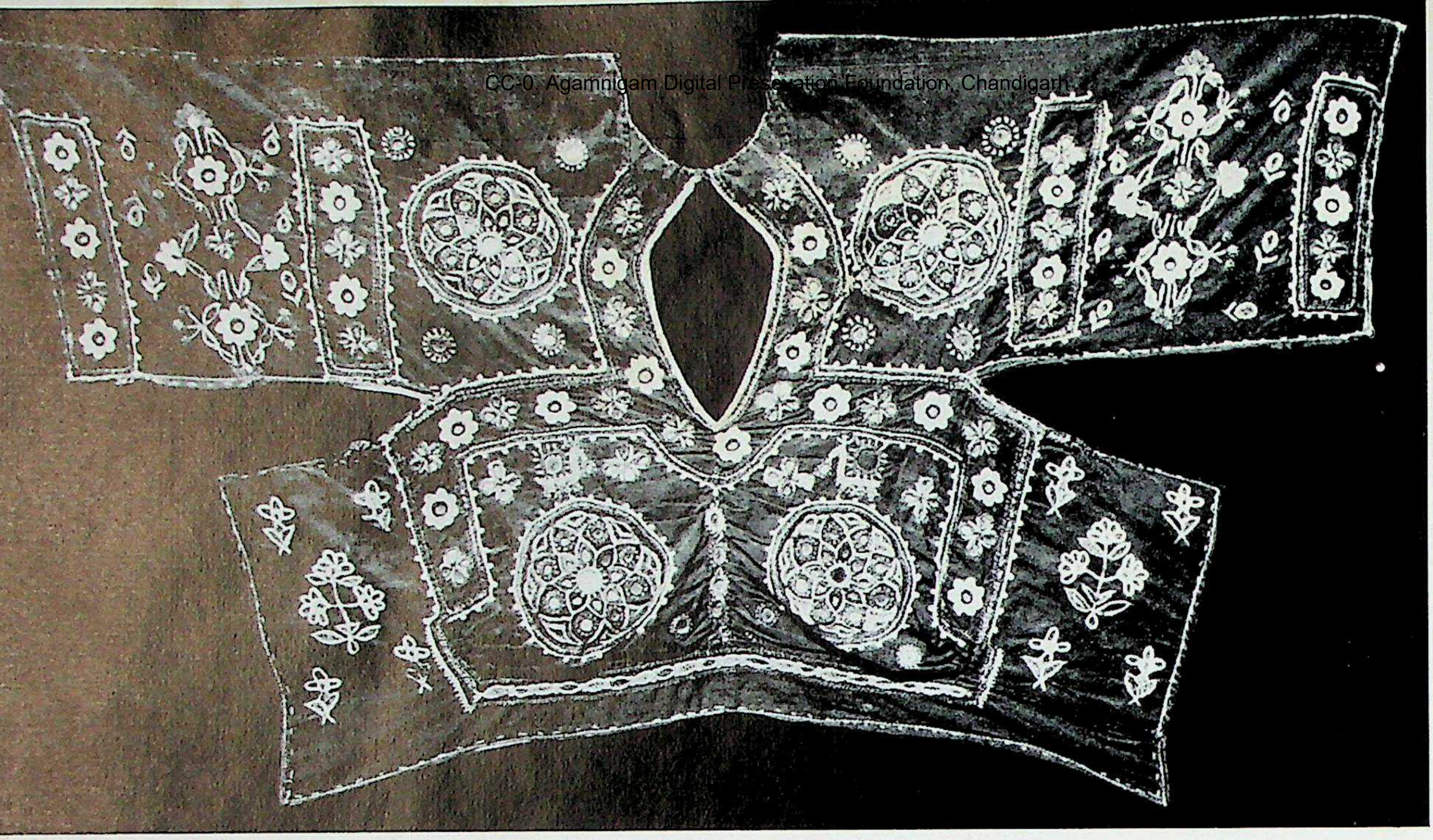
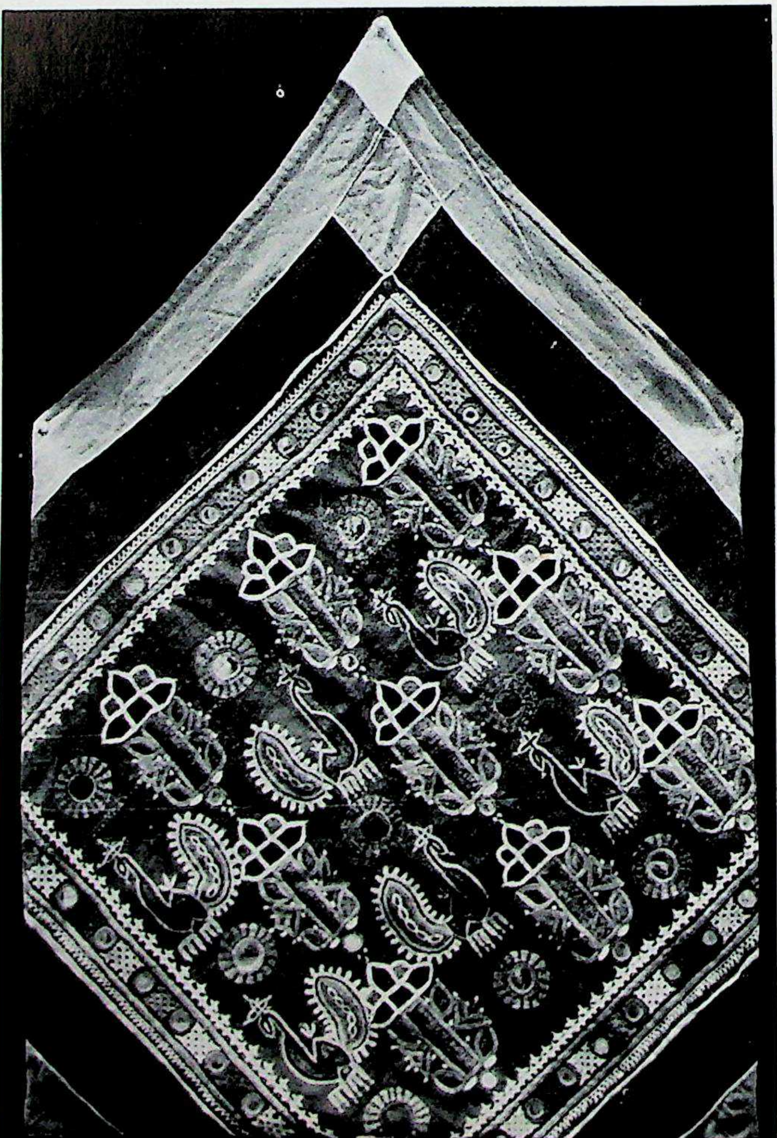


21. A blouse piece, Ahir school, Kutch, 20th cent.



22. A purse, Rabari school, Kutch, modern.

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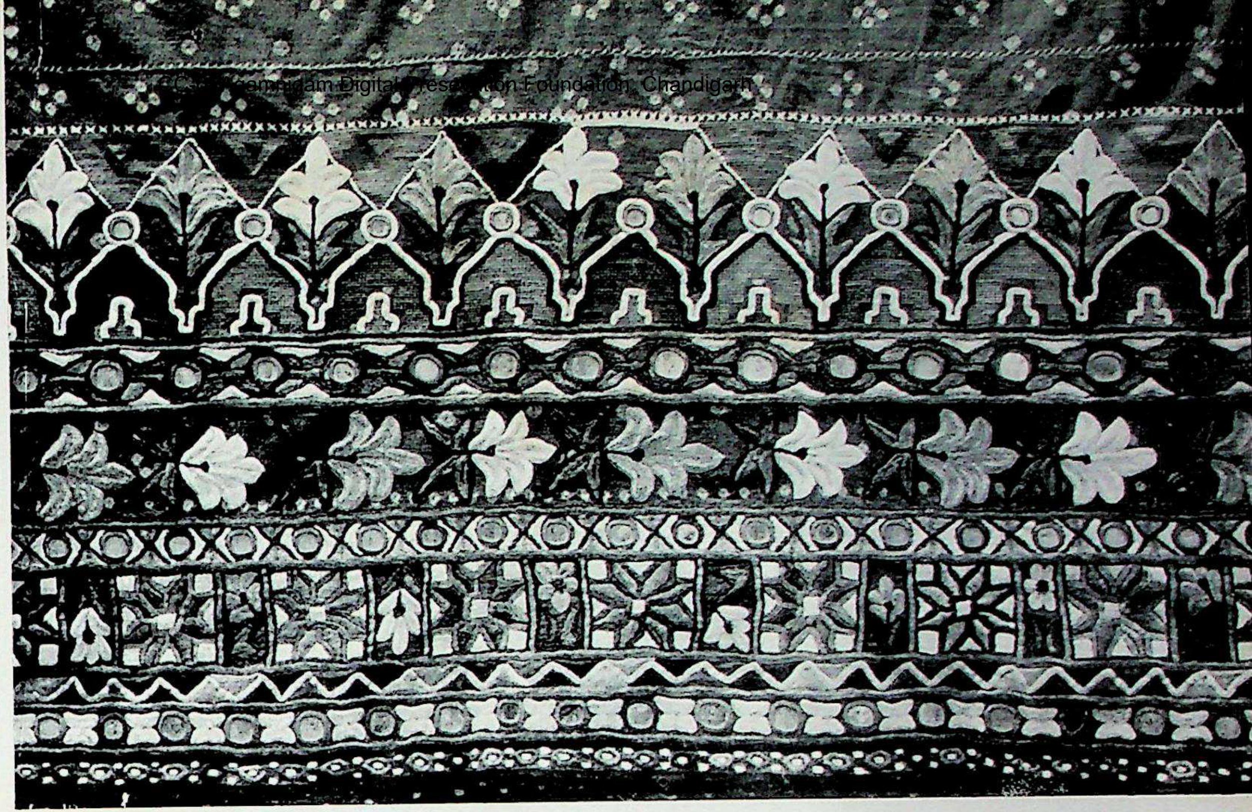
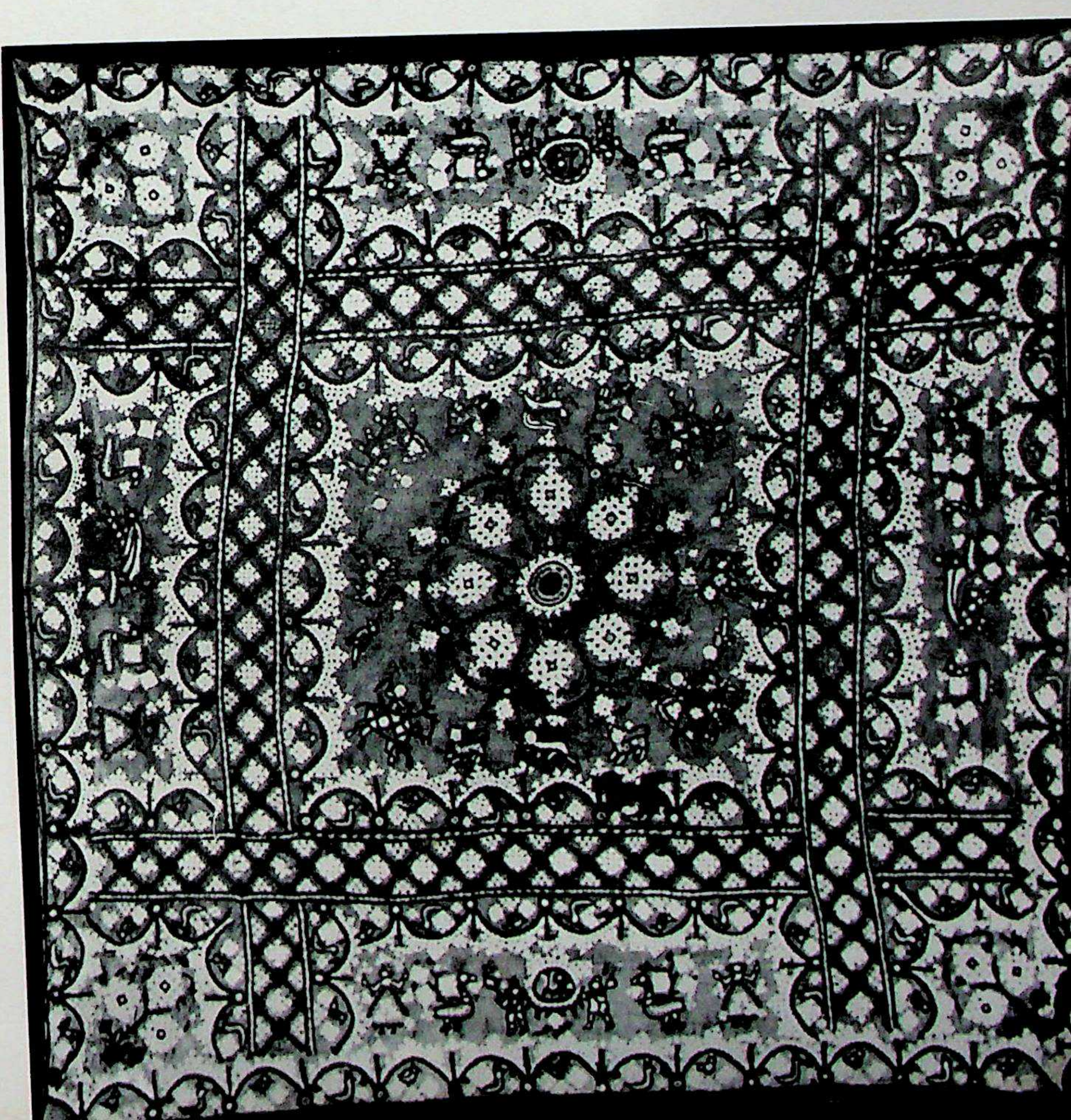
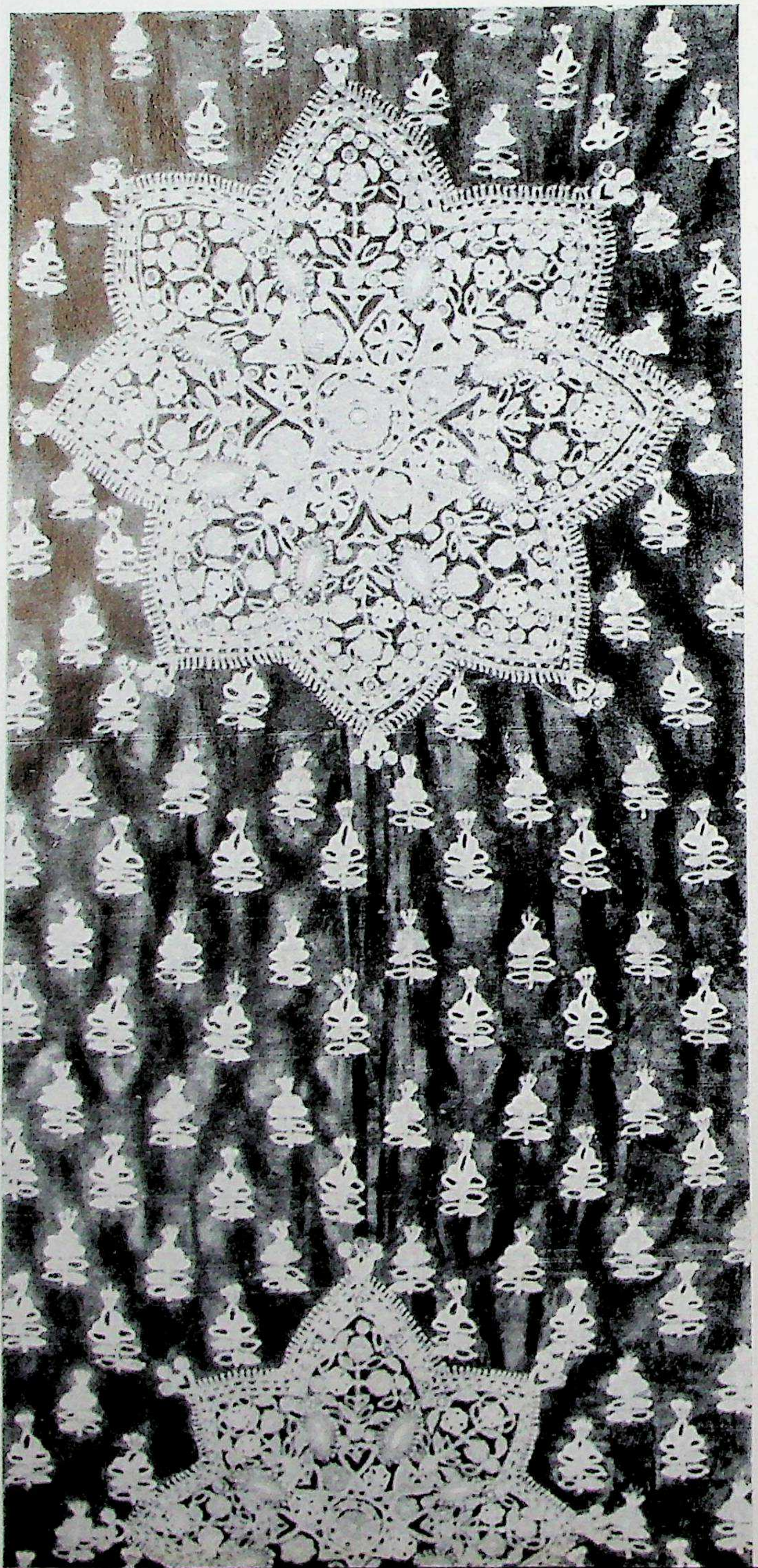


23. A part of a skirt, Lohana school, Khawda, Kutch, modern.

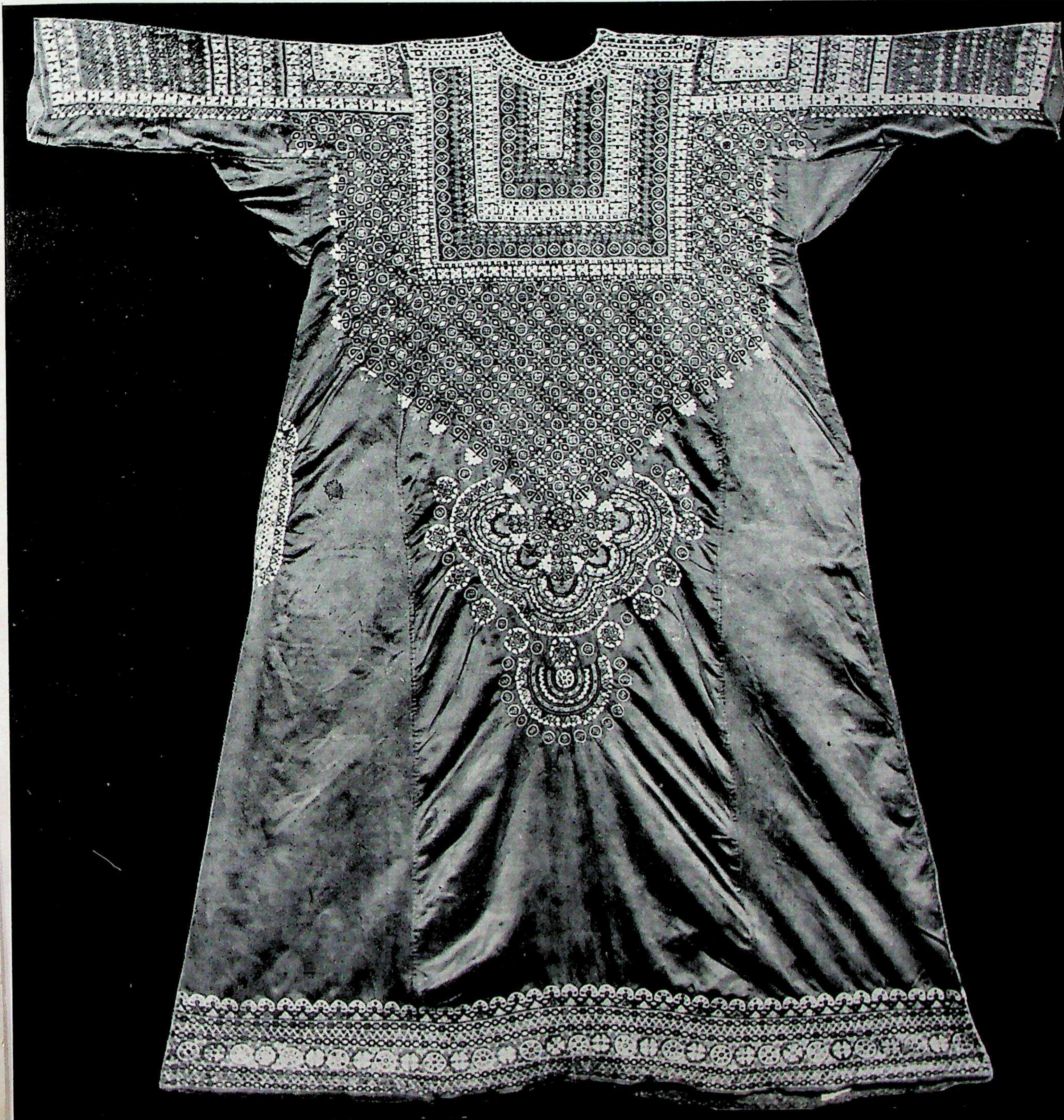


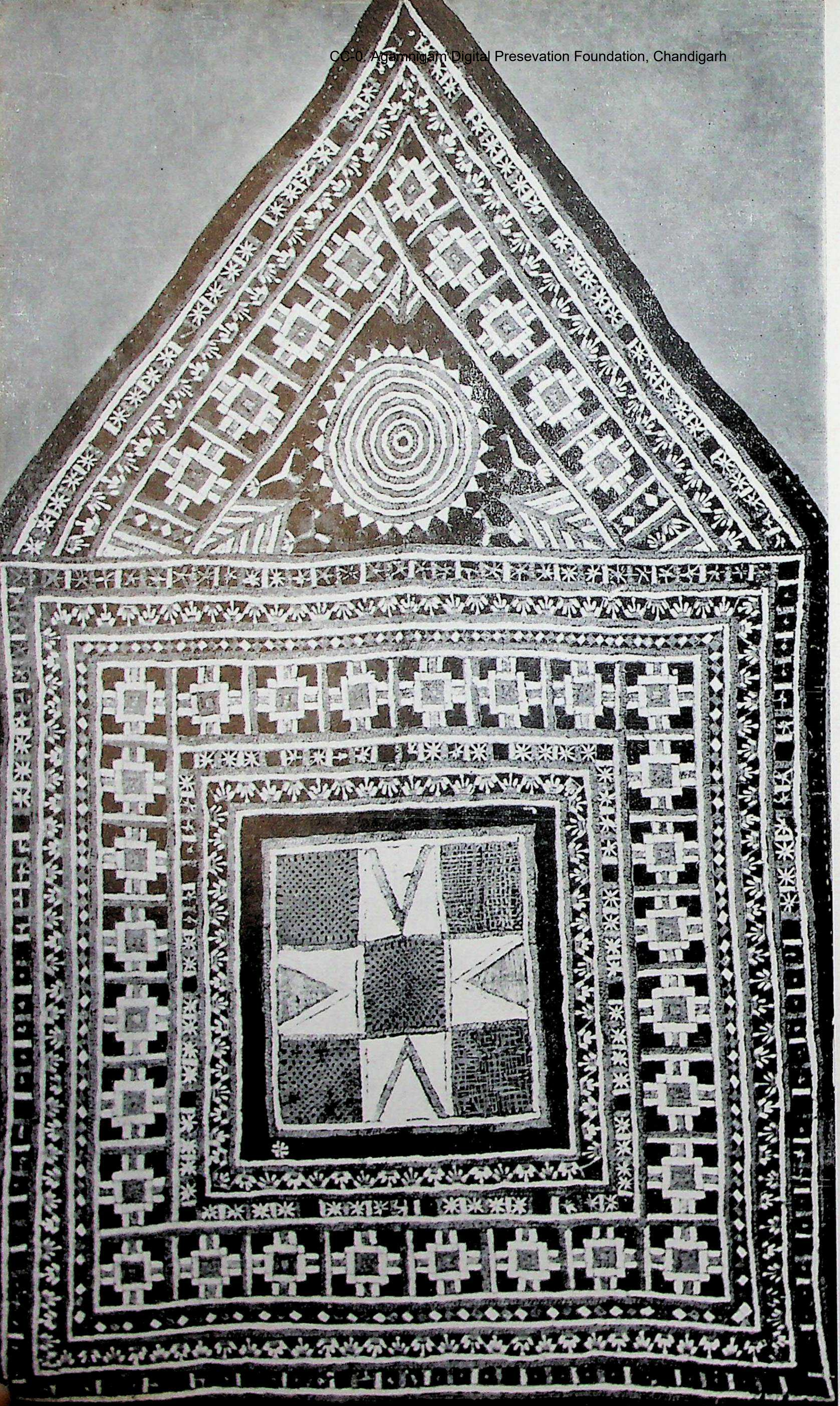
24. A *chakla*, probably Lohana school, Kutch, ca. 19th cent.

25. A part of a veil, Lohana school, Khawda, Kutch, late 19th cent.



26. An *aaba*, Jat school, Kutch, ca. late 19th cent.





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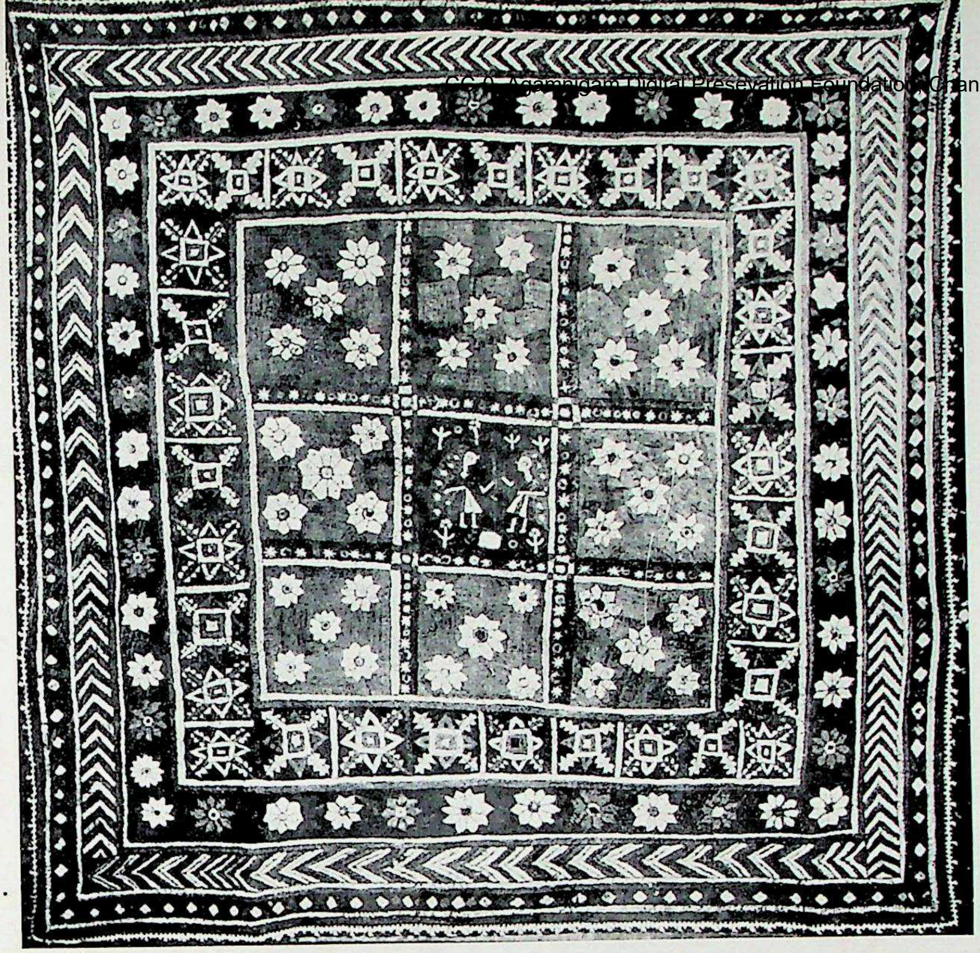
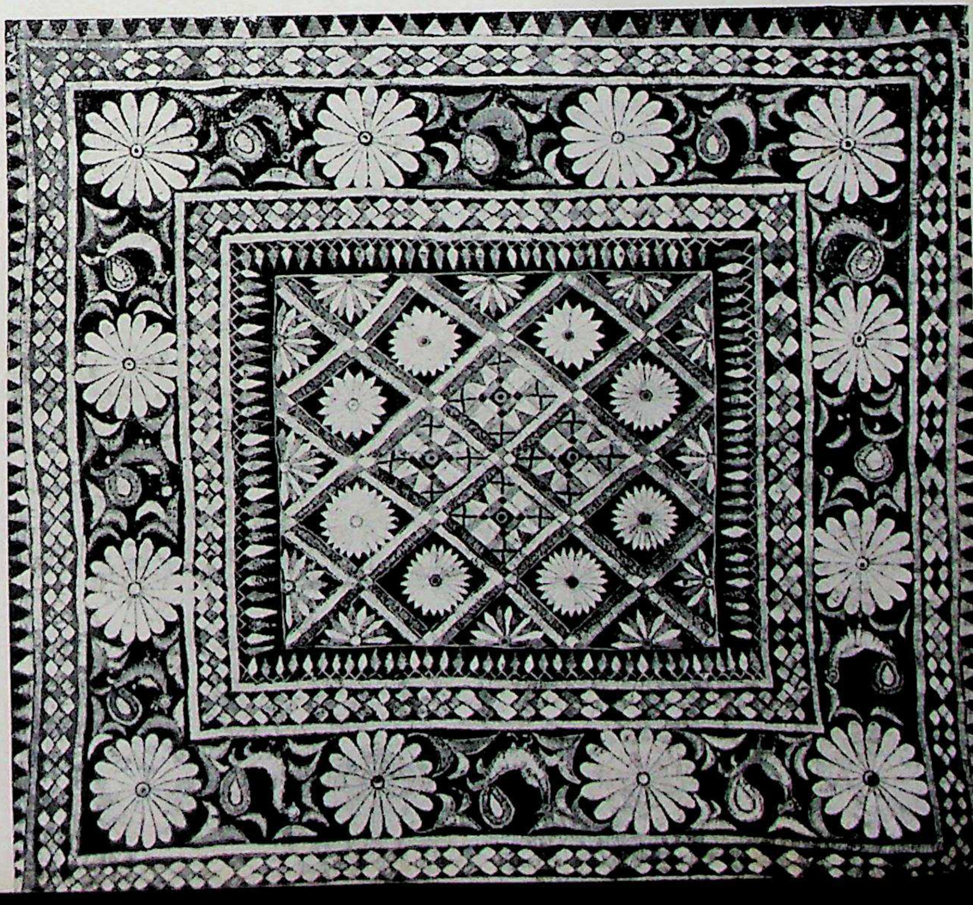
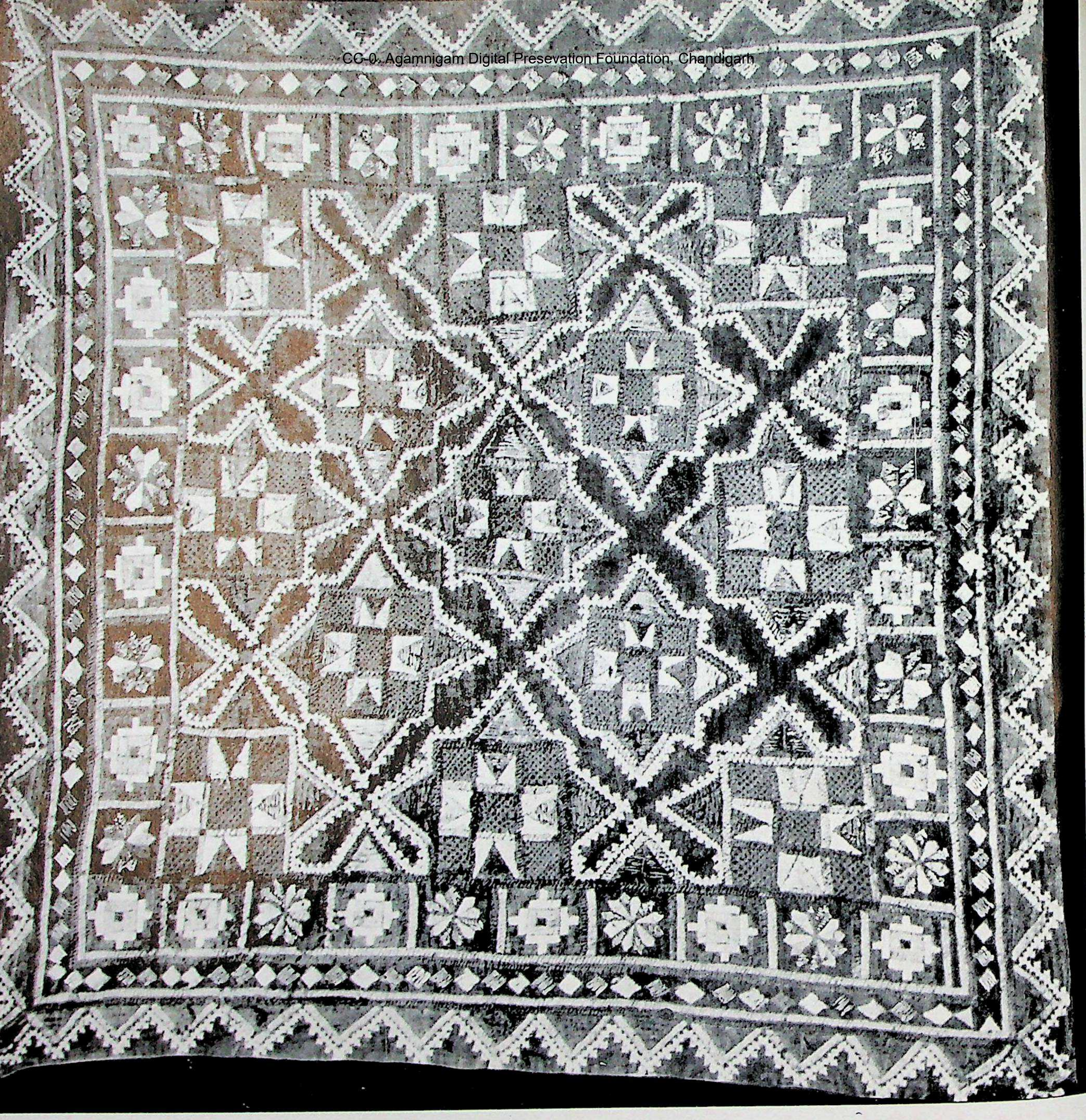


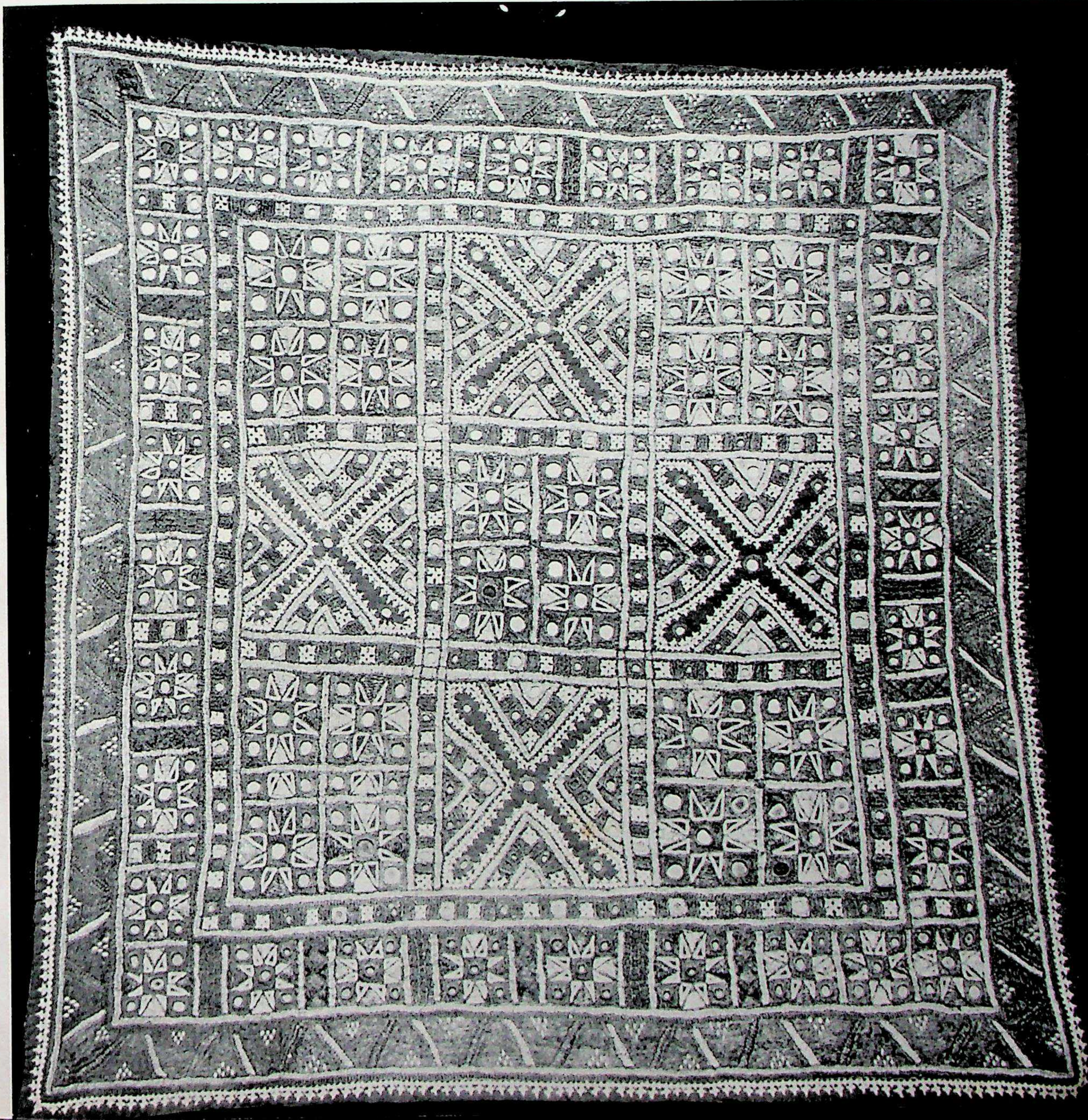


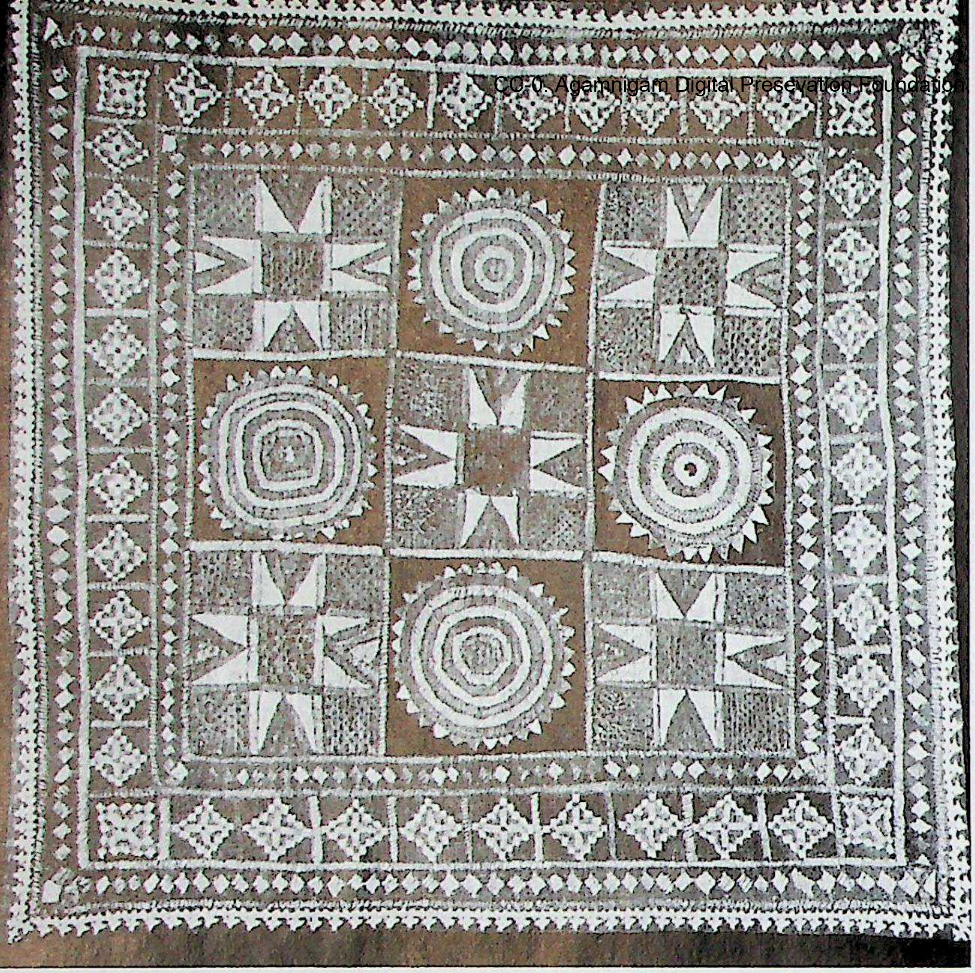
27. A *surajsthapan*, Kathi school, Saurashtra, ca. mid 19th cent. — 28. A *chakla*, Kathi school, Saurashtra, ca. mid 19th cent. — 29. A *chakla*, Kathi school, Saurashtra, ca. mid 19th cent.



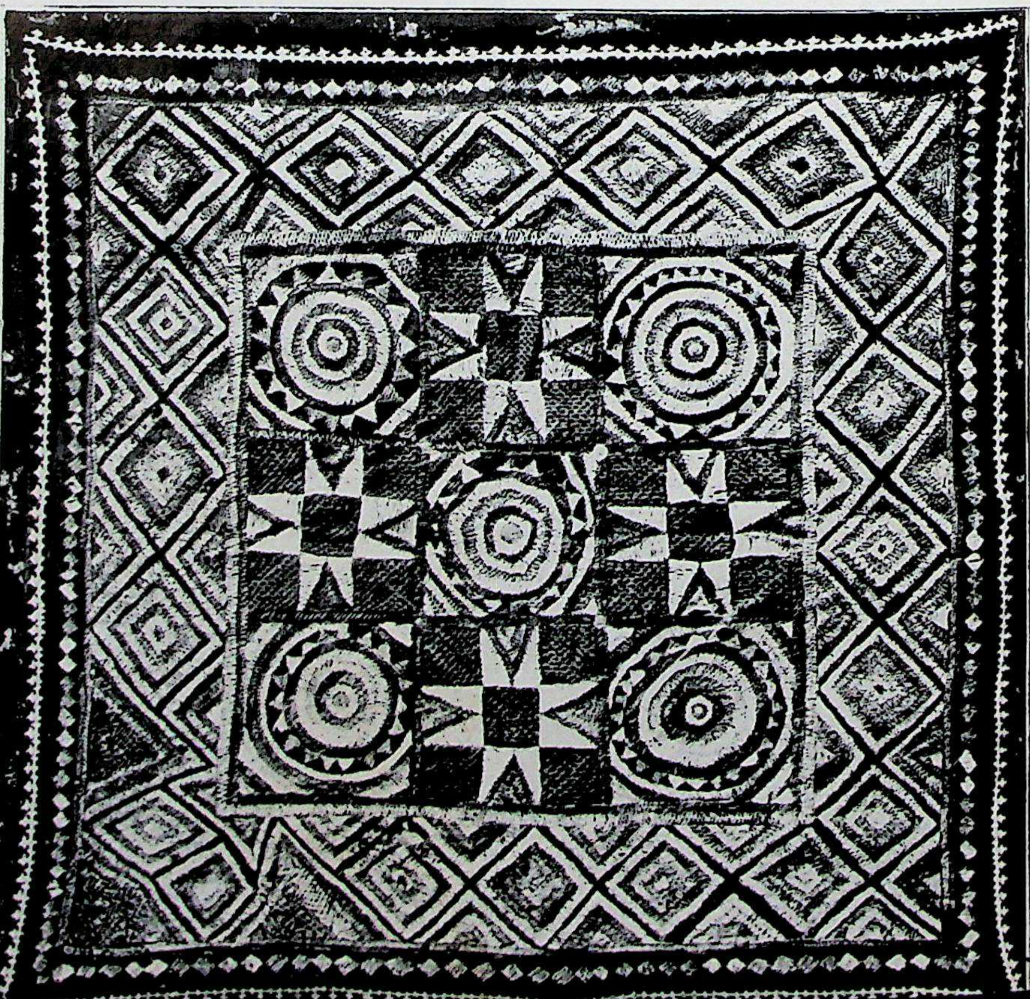
30. A *chakla,* Kathi school, Saurashtra, ca. mid 19th cent.

31. A *chakla*, Kathi school, Saurashtra, ca. mid 19th cent.





32. A *chakla*, Kathi school, Saurashtra, ca. mid 19th cent.



33. A *chakla*, Kathi school, Saurashtra, ca. mid 19th cent.

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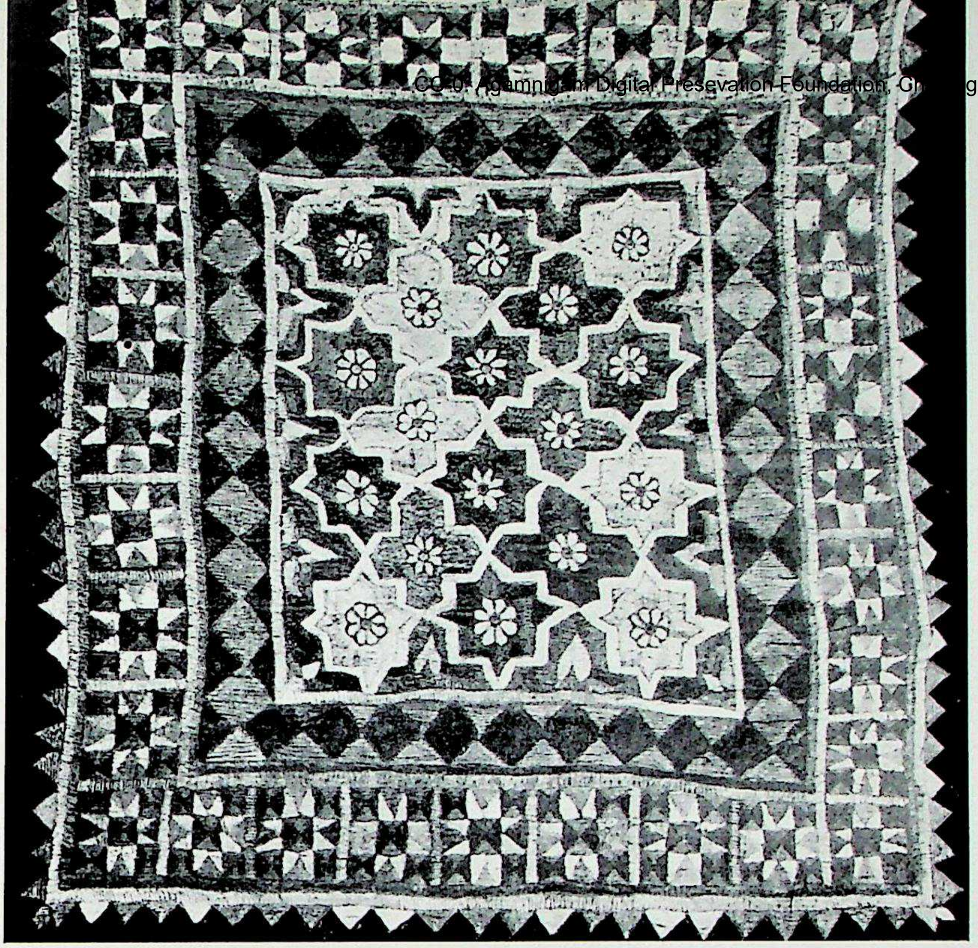
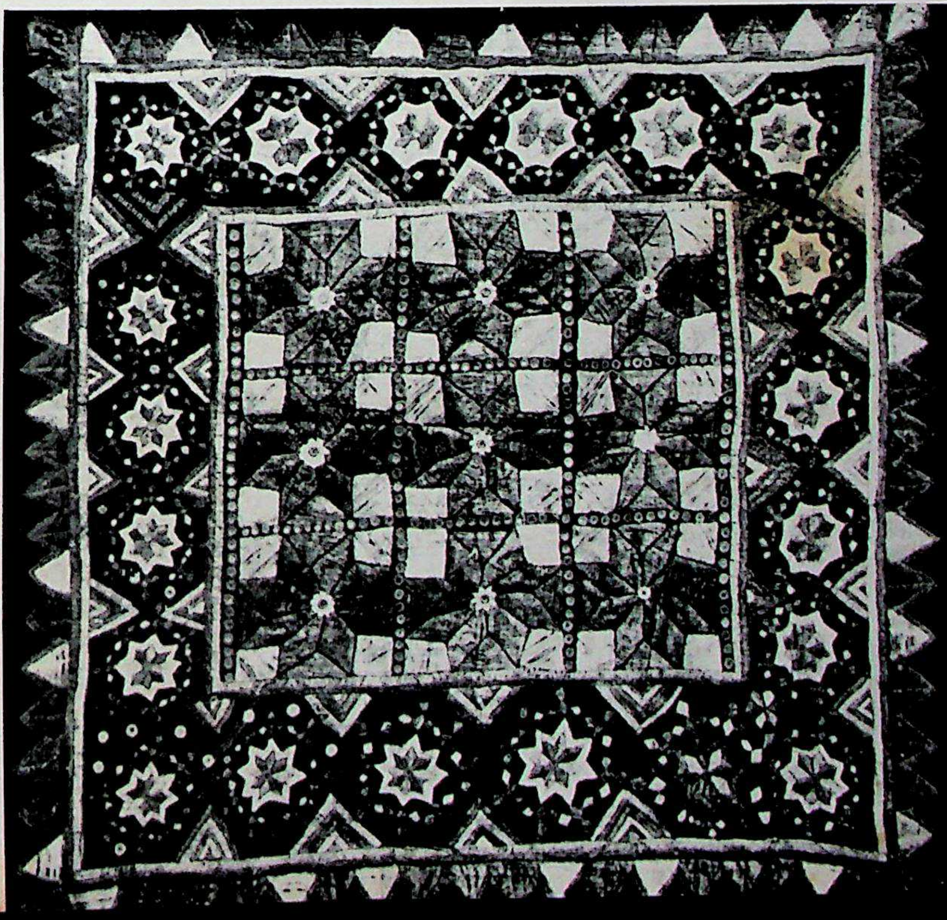


34. A *chakla*, Kathi school, Saurashtra, ca. mid 19th cent.



35. A *chakla*, Kathi school, Saurashtra, ca. mid 19th cent.

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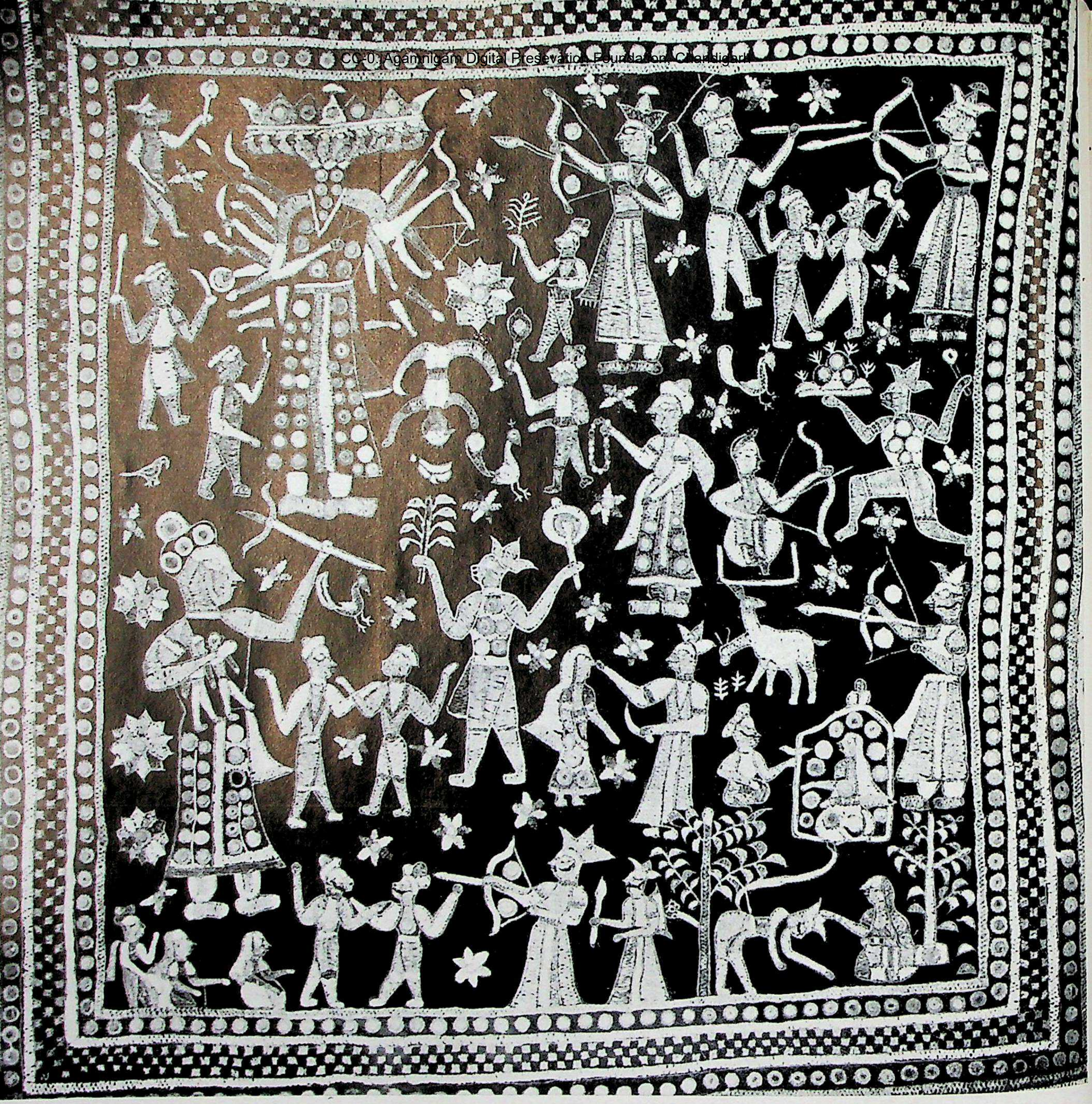
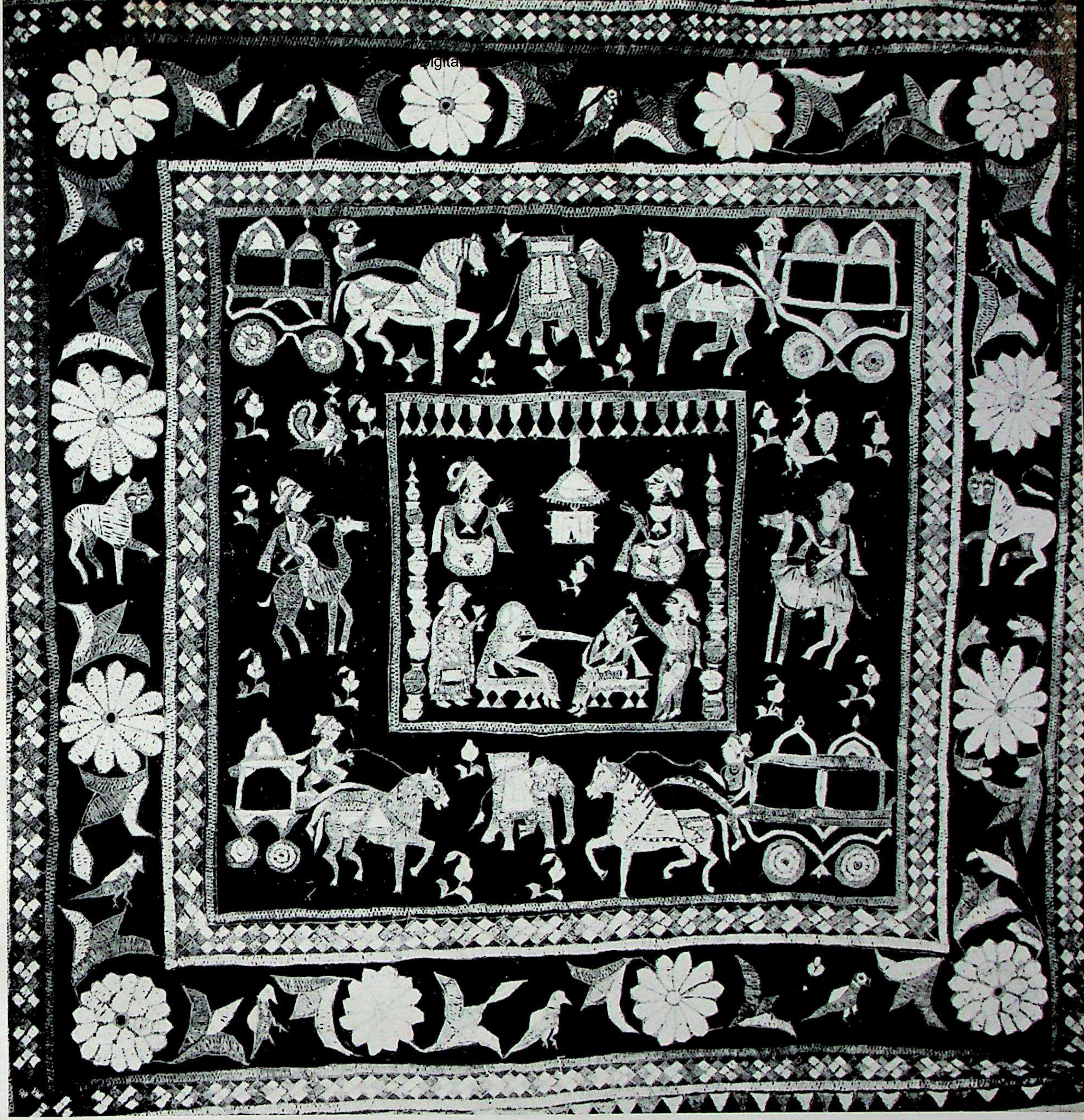
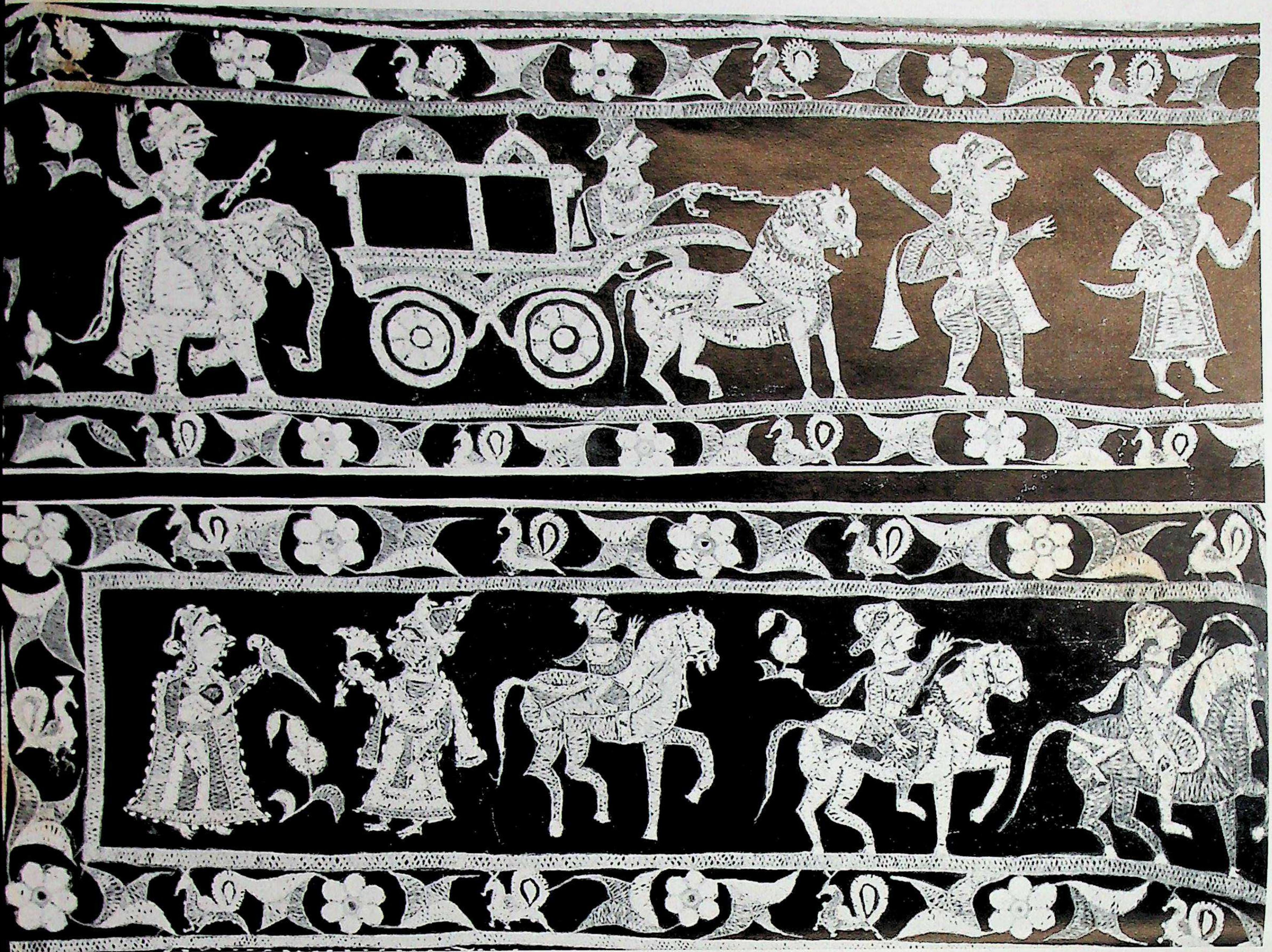


36. A *chakla*, Kathi school, Saurashtra, ca. mid 19th cent.

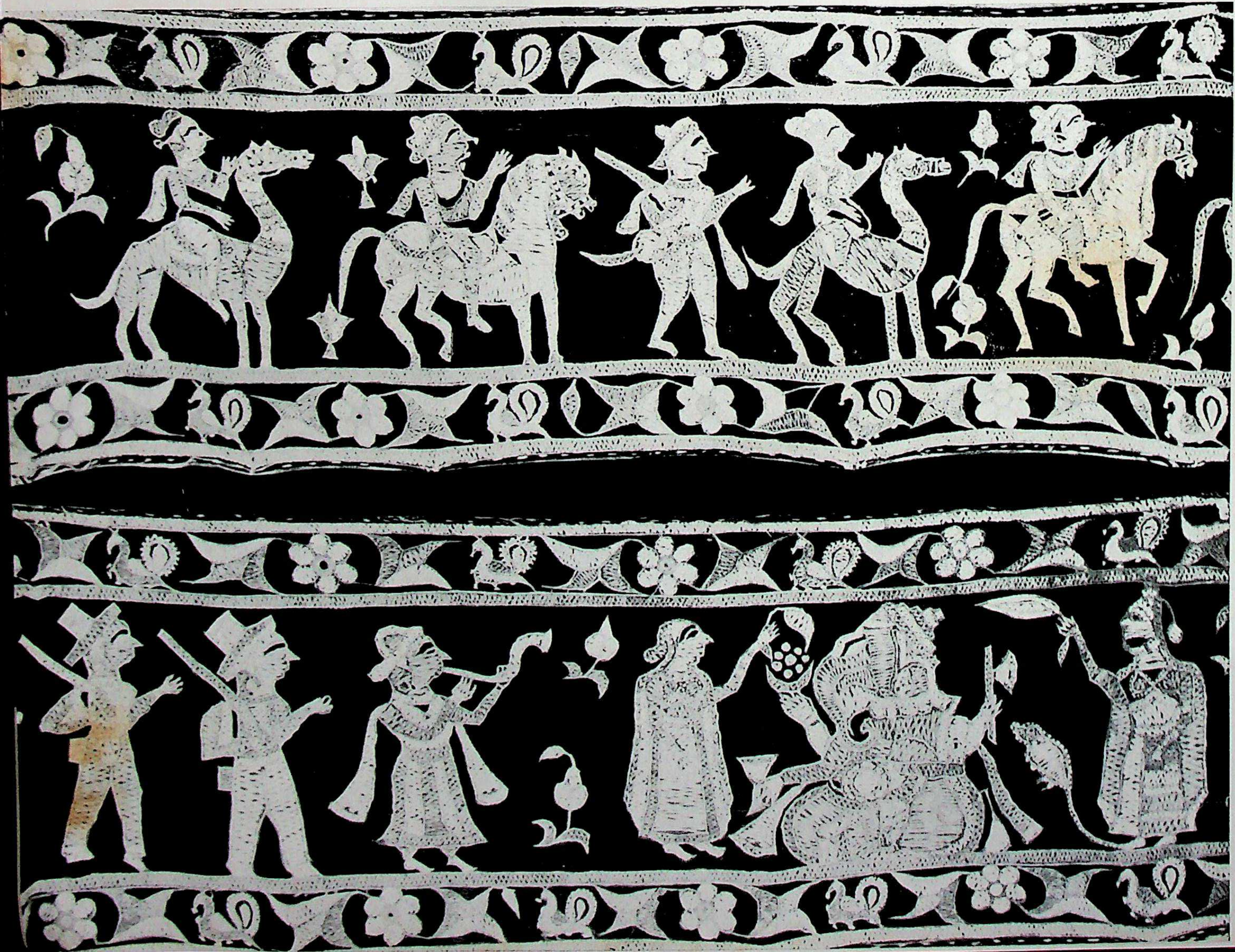


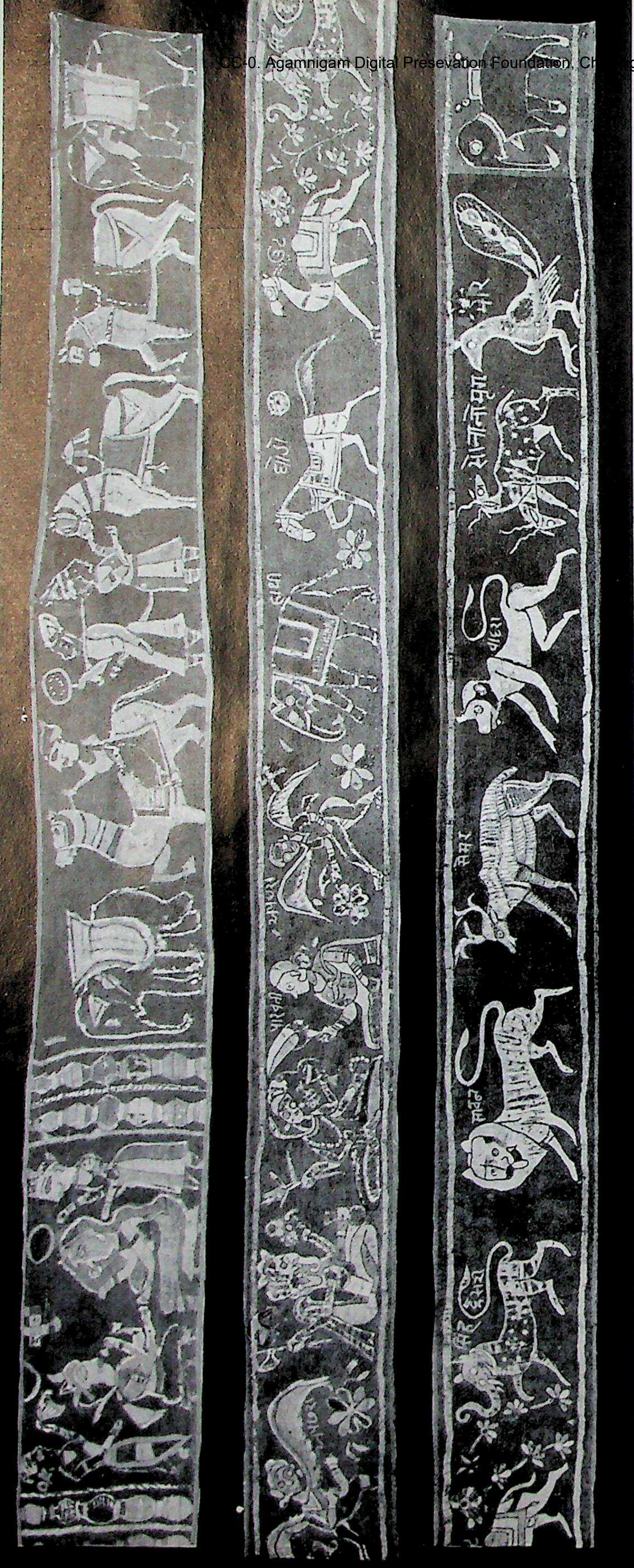
37. A *chakla*, Kathi school, Saurashtra, ca. mid 19th cent.

38. Portions of a *pachhitpati*, Kathi school, Saurashtra, ca. mid 19th cent.

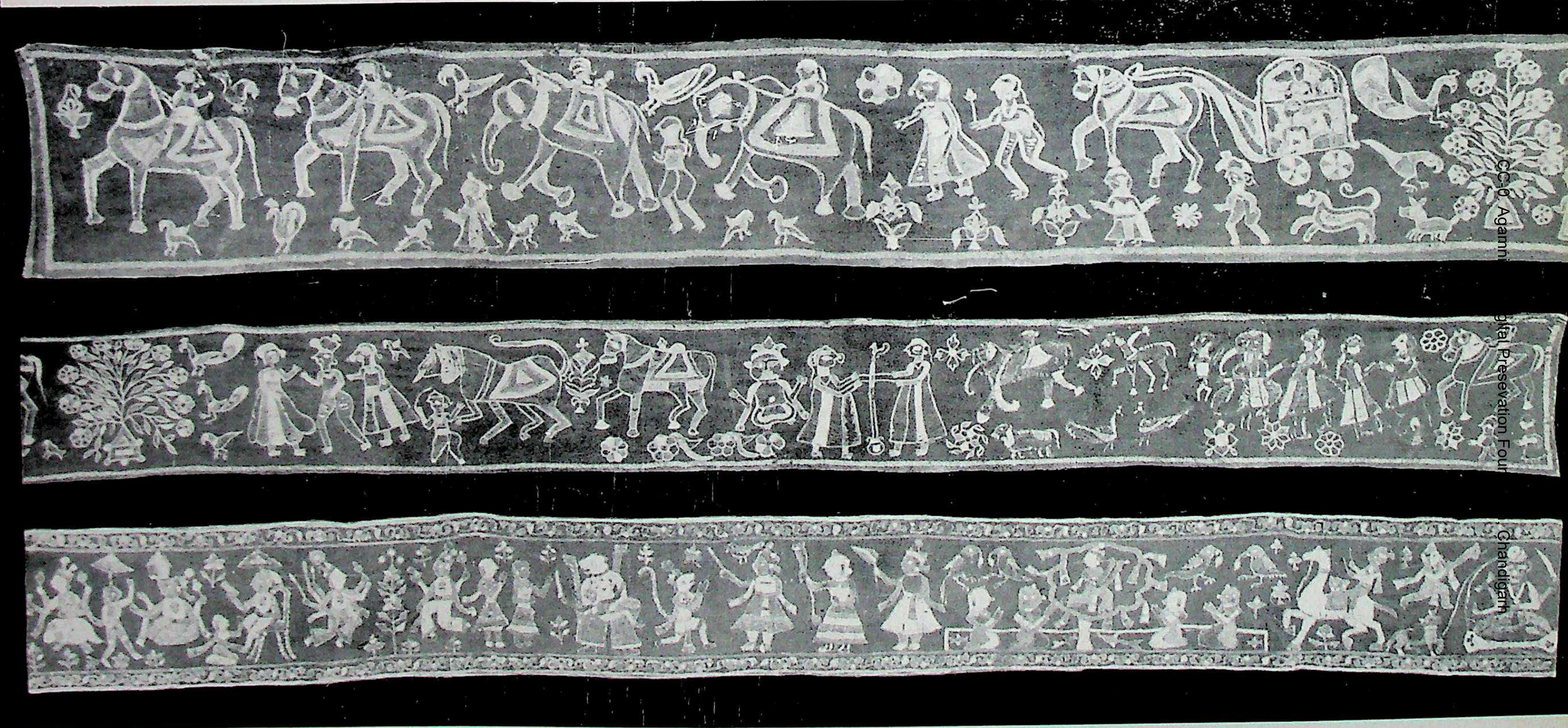


39. Portions of a *pachhitpati*, Kathi school, Saurashtra, ca. mid 19th cent.



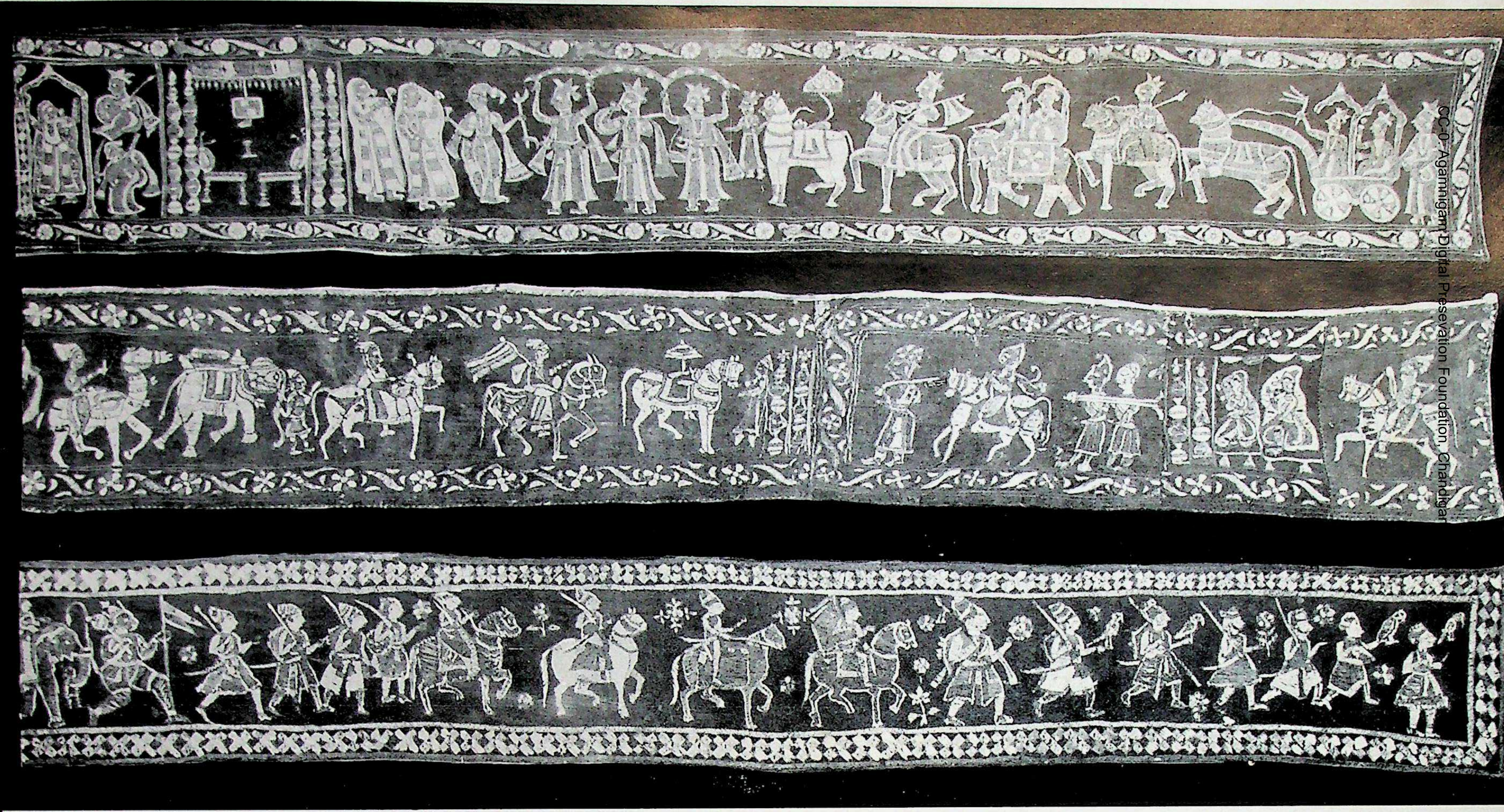


40. Portions of three different *pachhitpatis*, Kathi school, Saurashtra, ca. mid 19th cent.

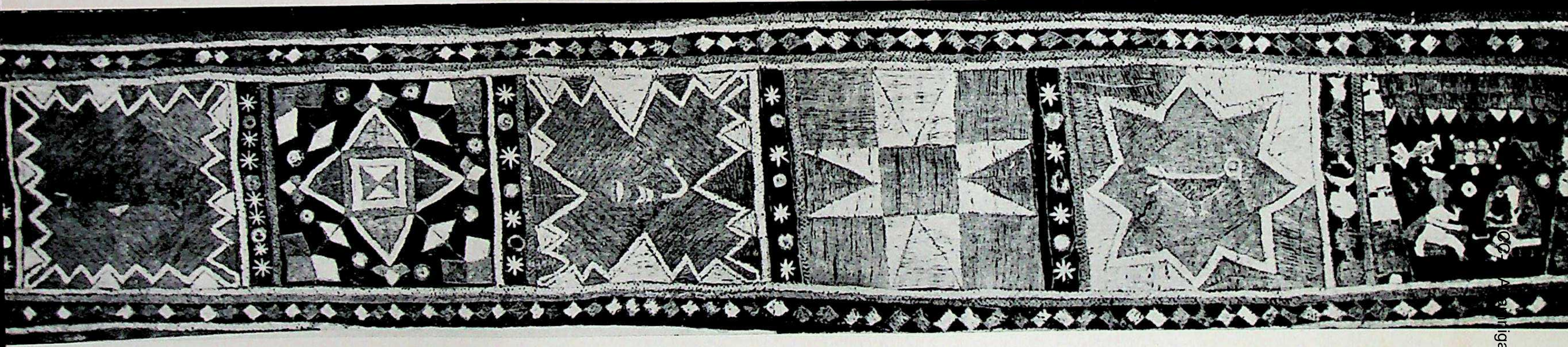


41. Portions of three different *pachhitpatis*, Kathi together with Mochi school, Saurashtra, ca. mid 19th cent.

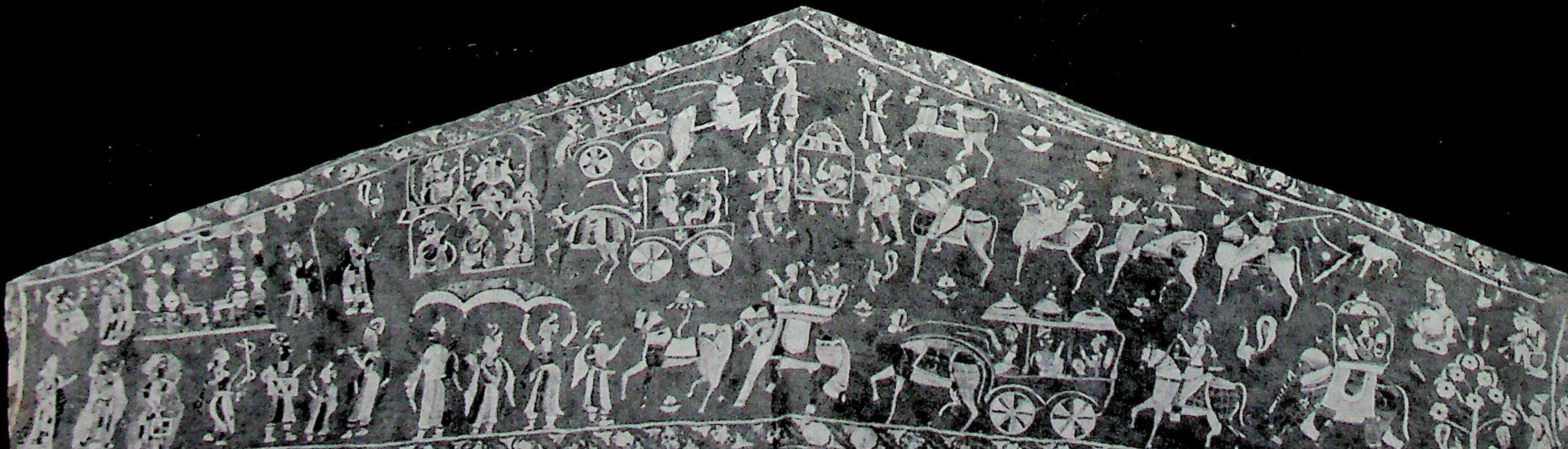
42. Portions of three different *pachhitpatis*, Kathi school, Saurashtra, ca. mid 19th cent.



43. A part of a *pachhitpati*, Kathi school, Saurashtra, ca. mid 19th cent.



44. A gable-shaped embroidered piece, Kathi school, Saurashtra, ca. late 19th cent.



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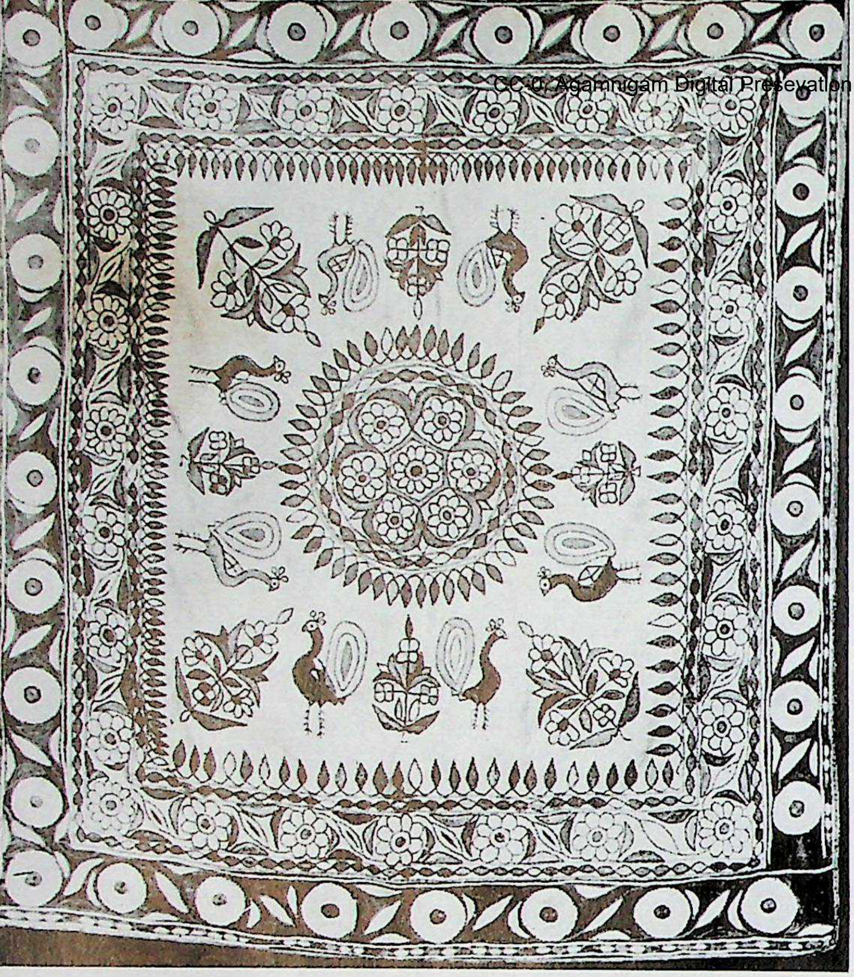
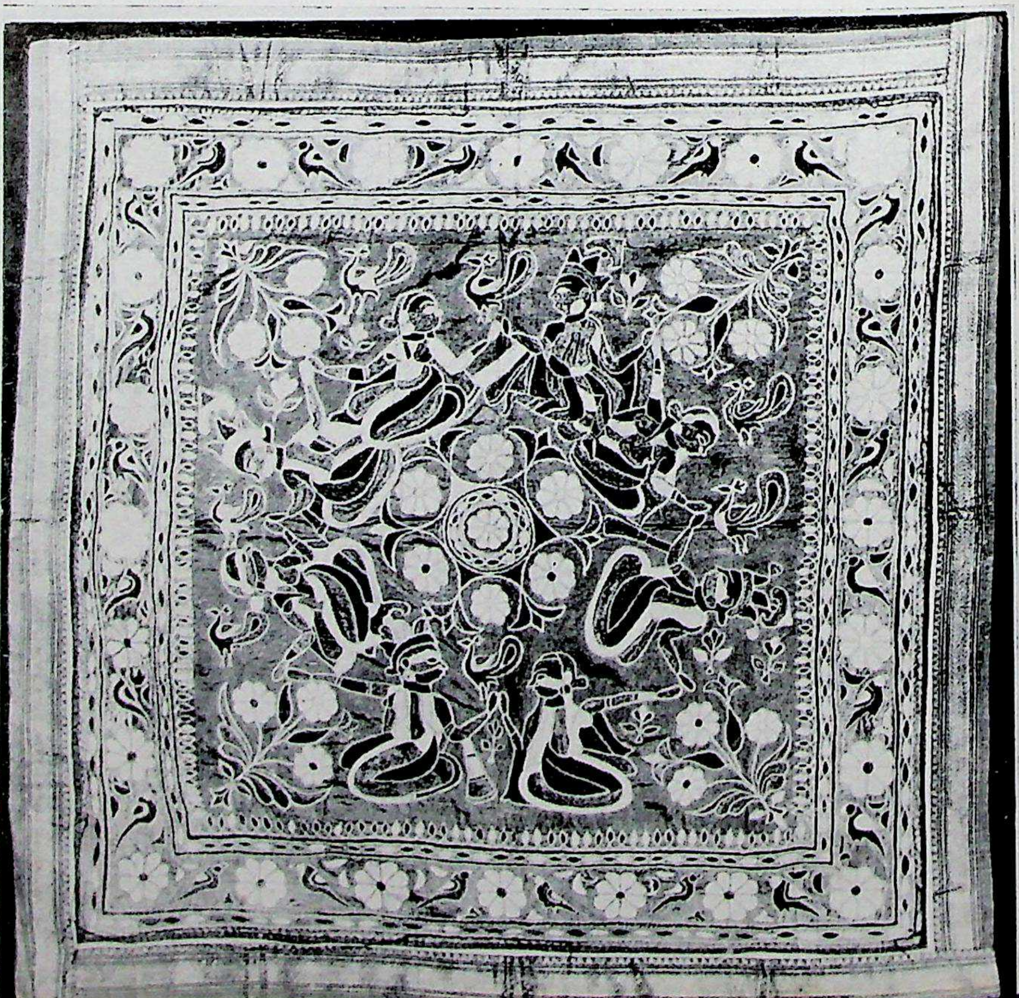
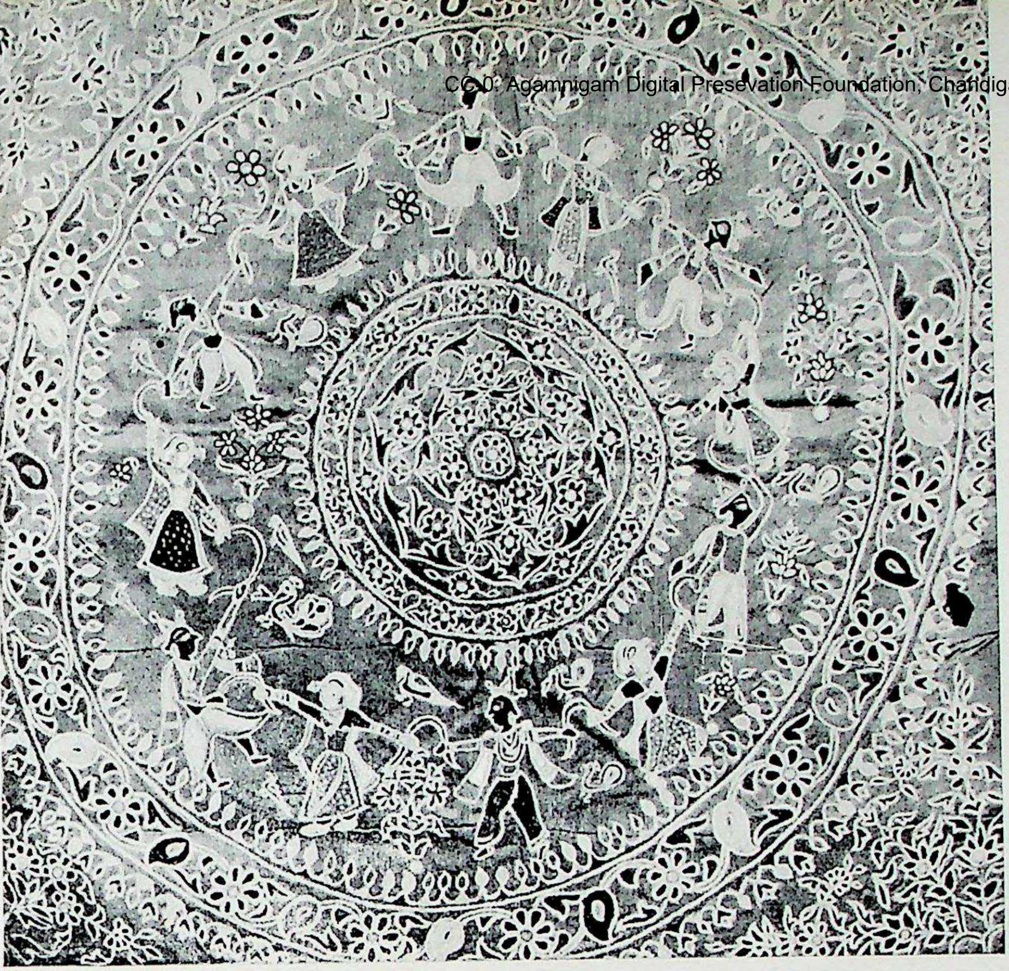


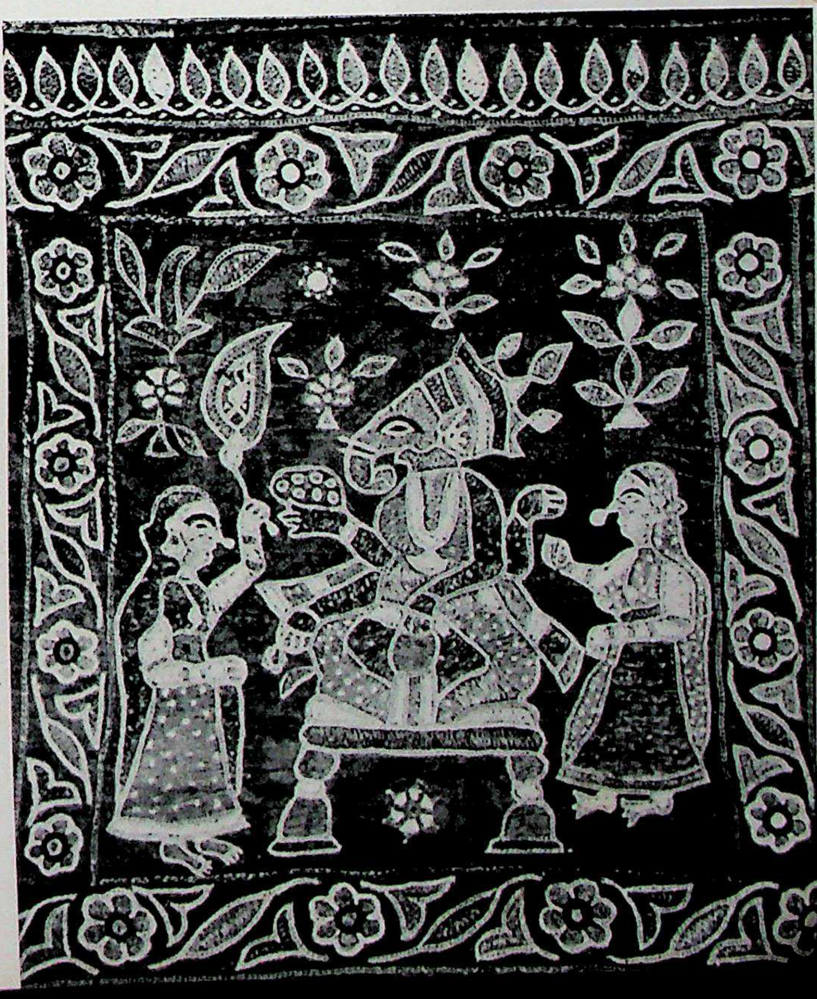
45. A *chakla*, Mochi school, Saurashtra, ca. late 19th cent.



46. A *chakla*, Mochi school, Saurashtra, ca. late 19th cent.

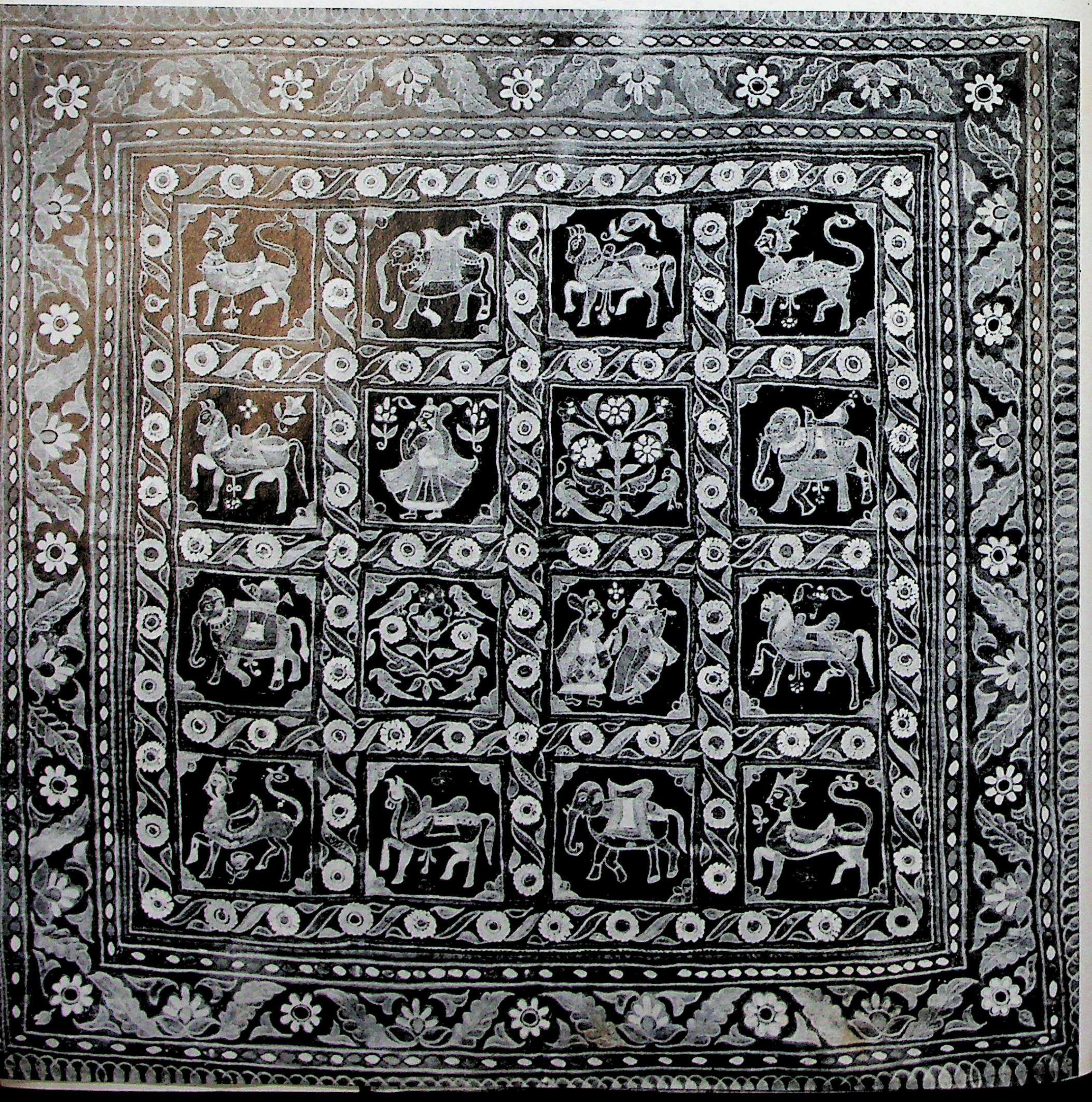


47. A *chakla*, Mochi school, Saurashtra, ca. late 19th cent.

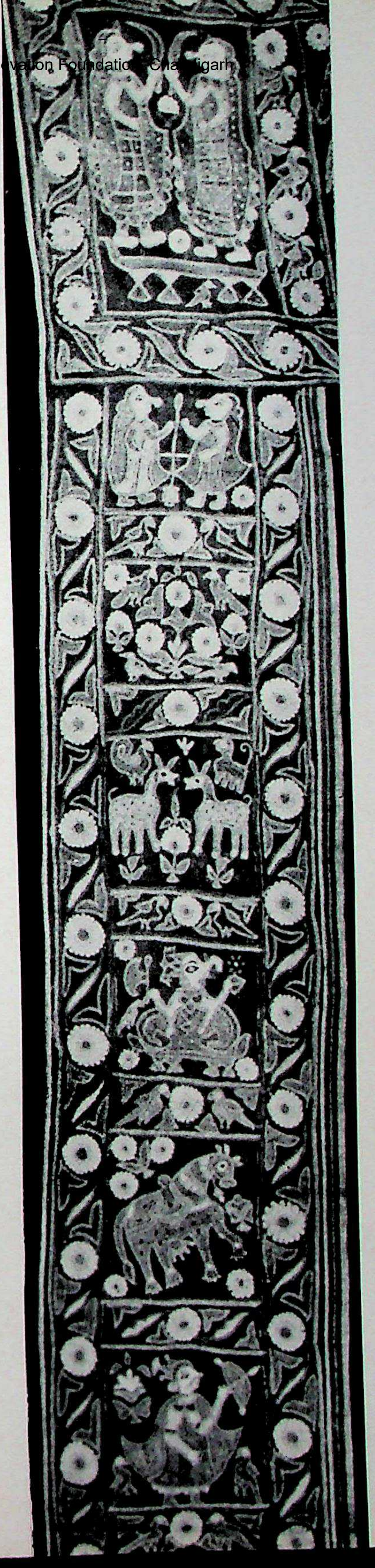


48. A panel of a *toran*, Mochi school, Saurashtra, ca. mid 19th cent.

49. A *chakla*, Mochi school, Saurashtra, ca. late 19th cent.



CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



50. A *sakha* of a *sakh-toran*, Mochi school, Saurashtra, late 19th cent.

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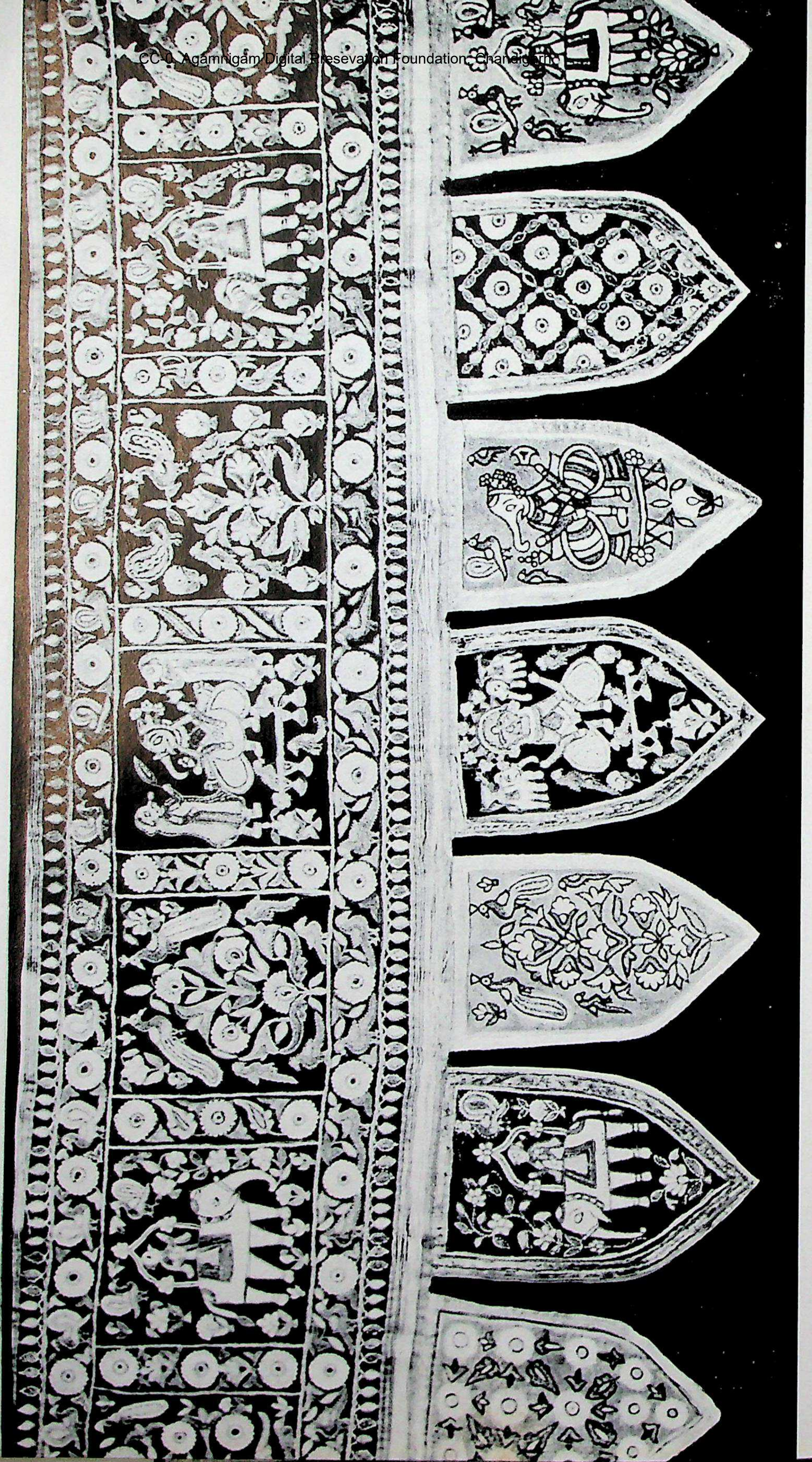
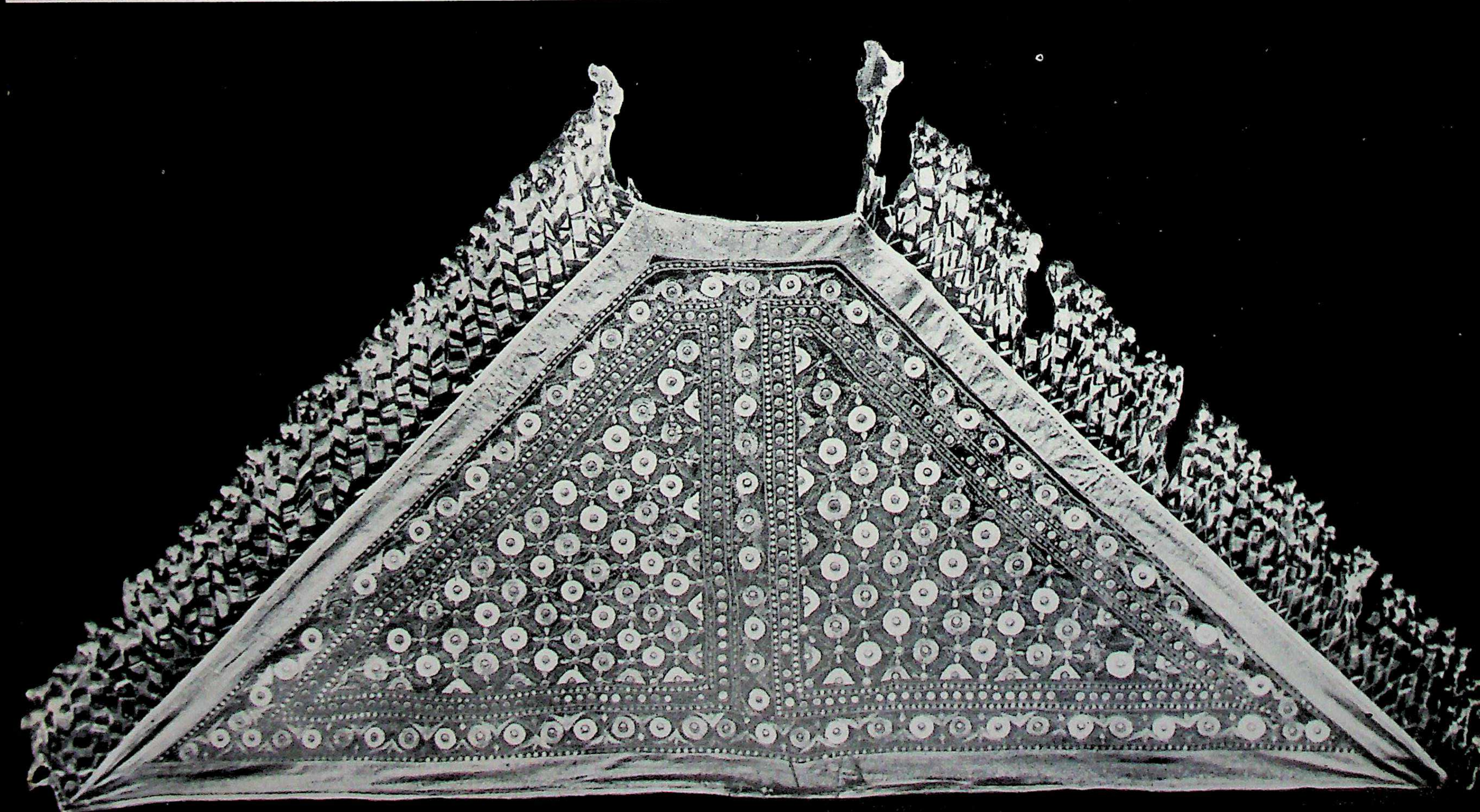
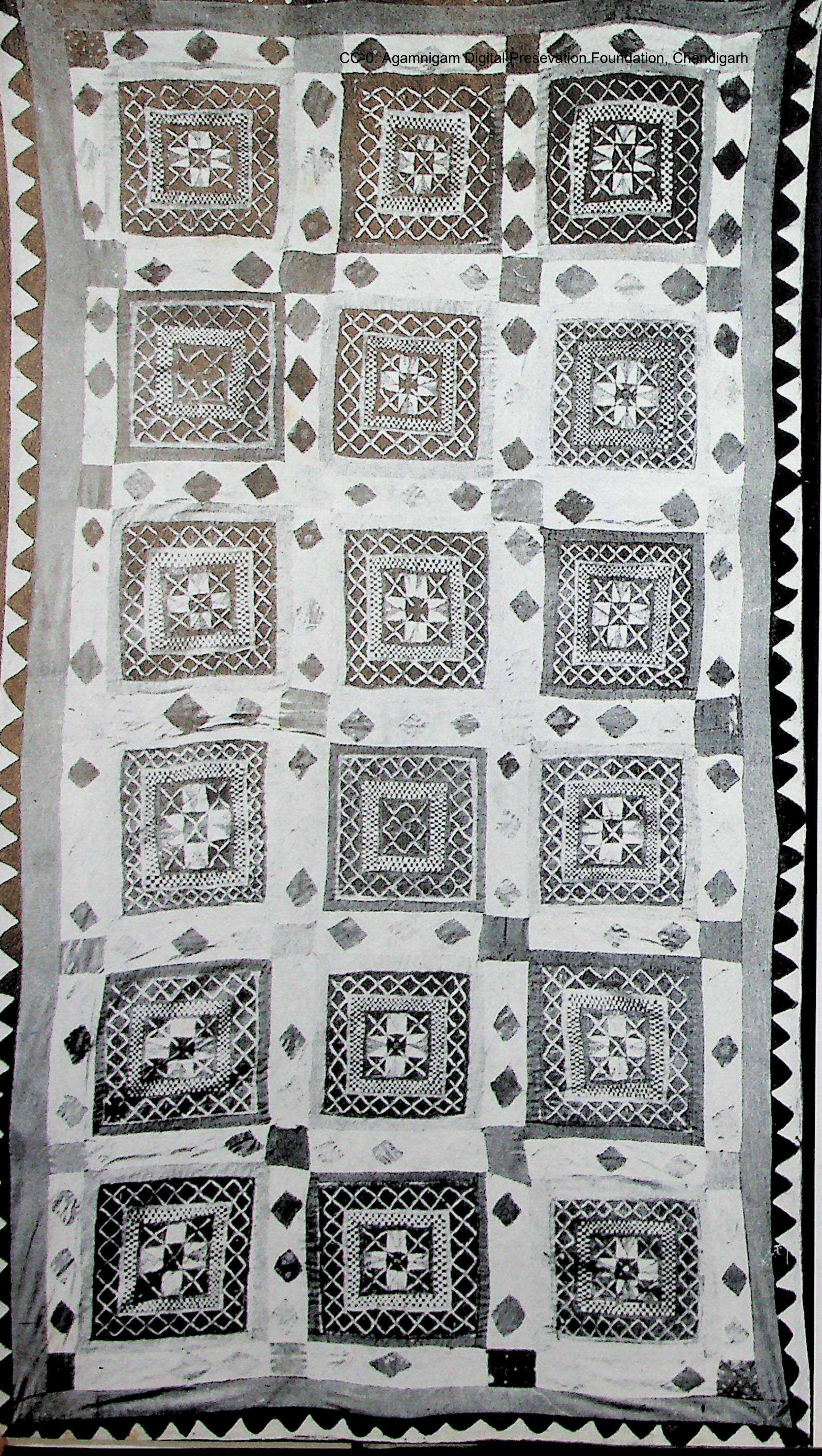


51. A *toran*, Mochi school, Saurashtra, ca. late 19th cent.



52. A neck-cover of a horse, Mochi school, Saurashtra, ca. late 19th cent.



53. An *ulech*, Mahajan school, Saurashtra,
ca. early 20th cent.

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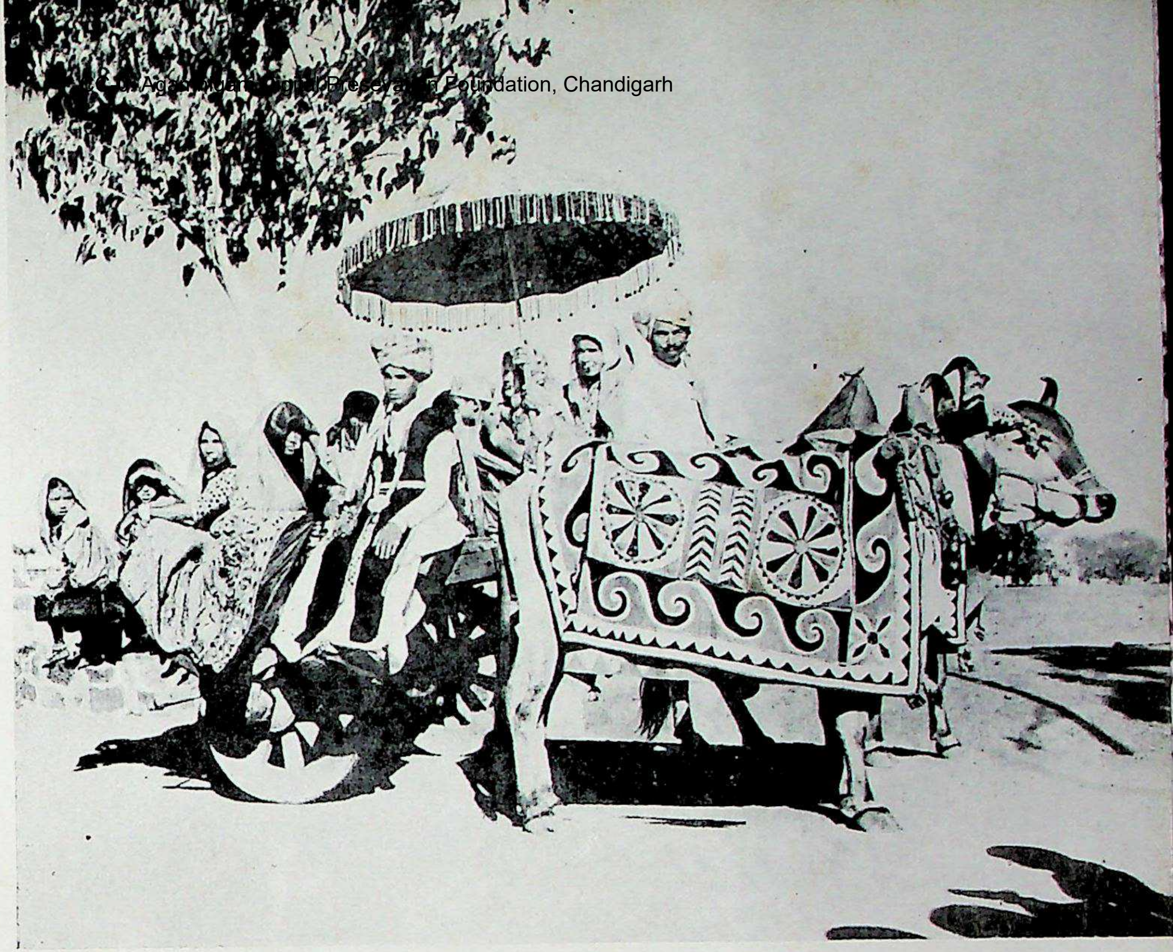
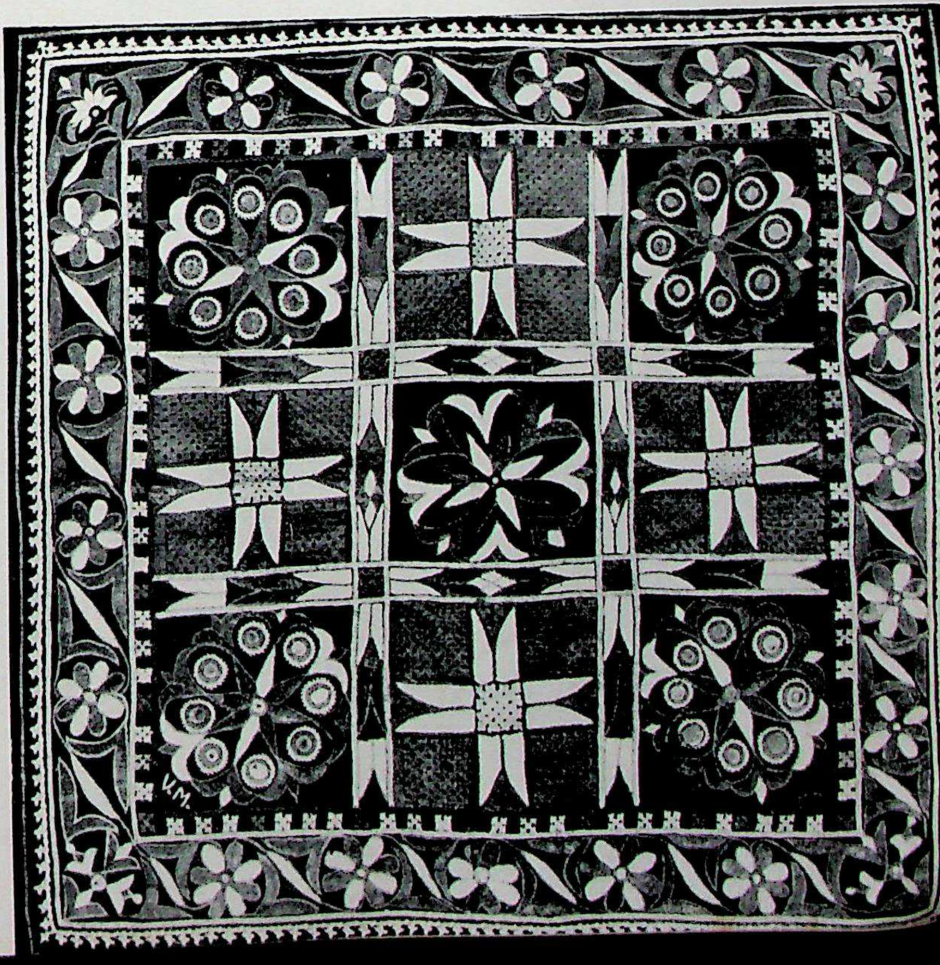
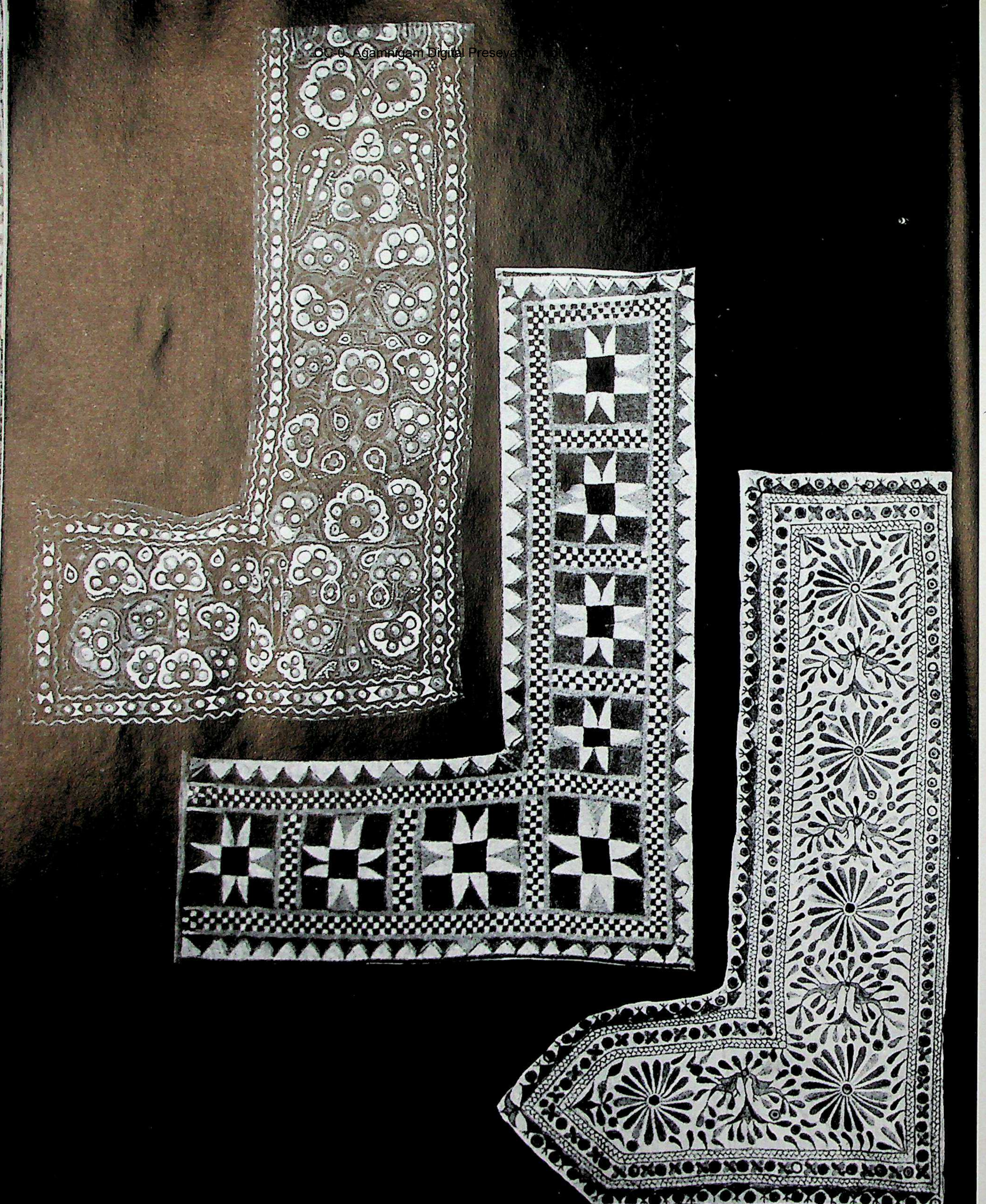
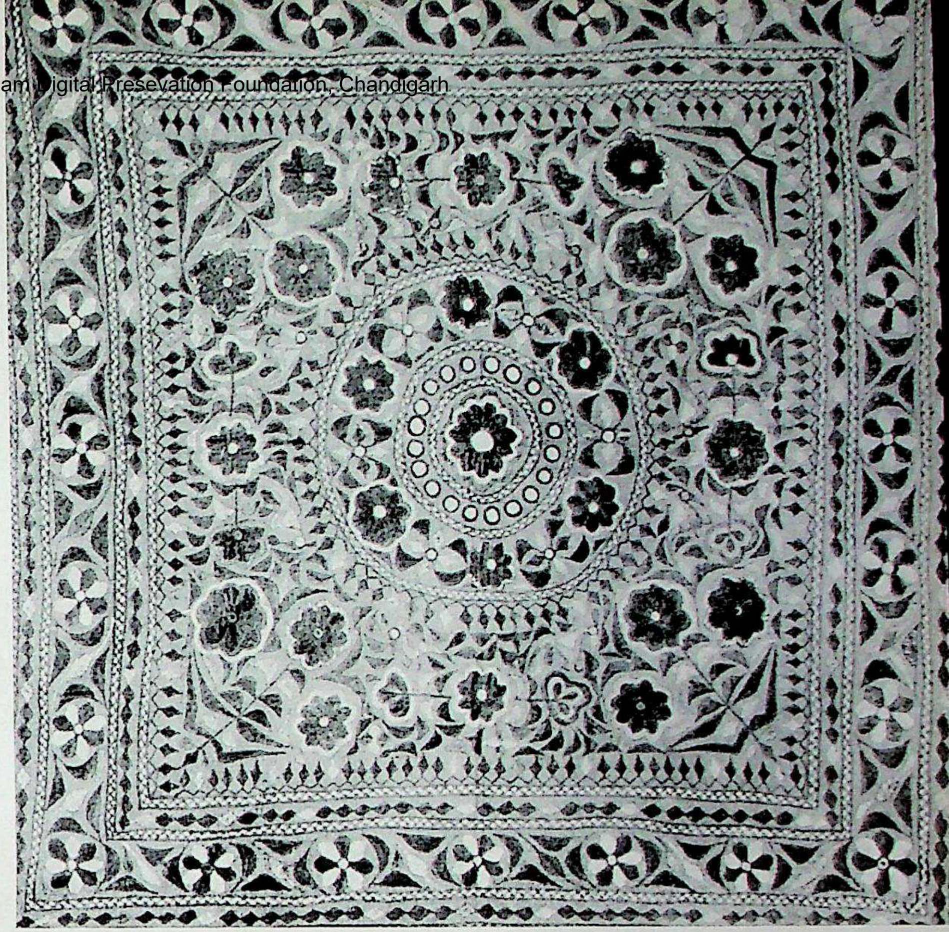
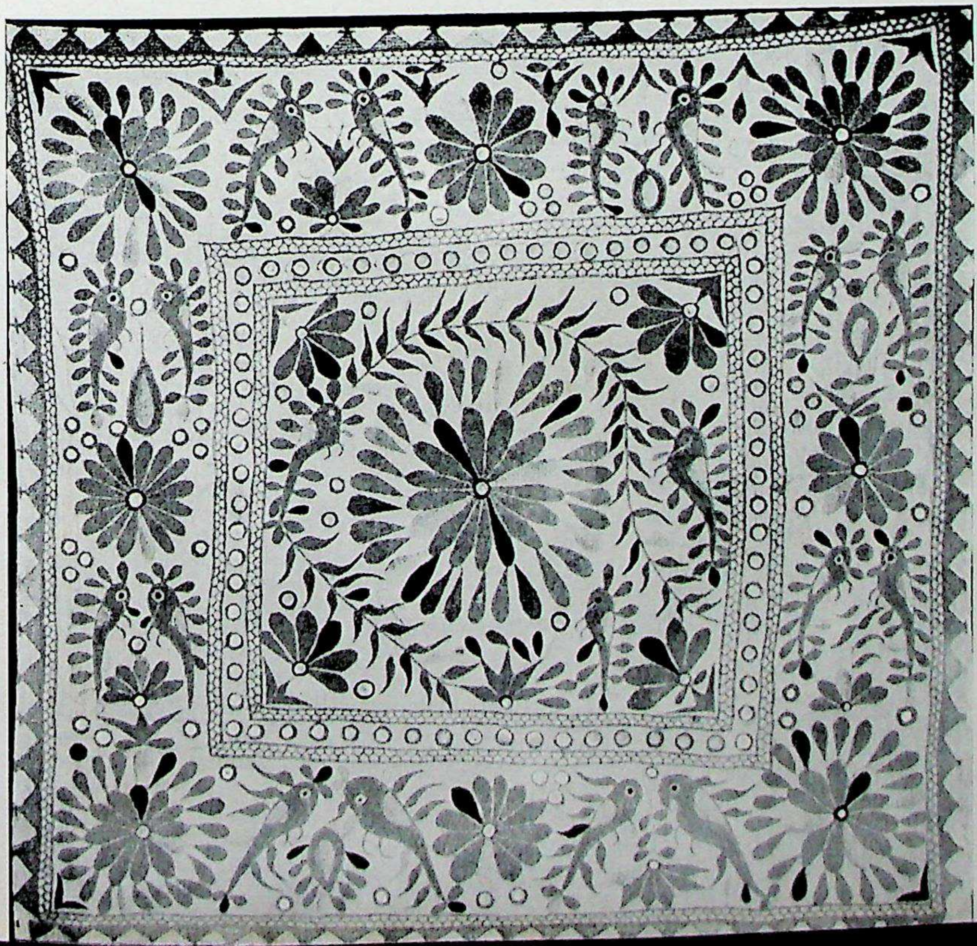




54. A cart with decorated bullocks, (patch work), Satwara school, Saurashtra, ca. late 19th cent. — 55. A *chakla*, Charan school, Saurashtra, ca. early 20th cent.

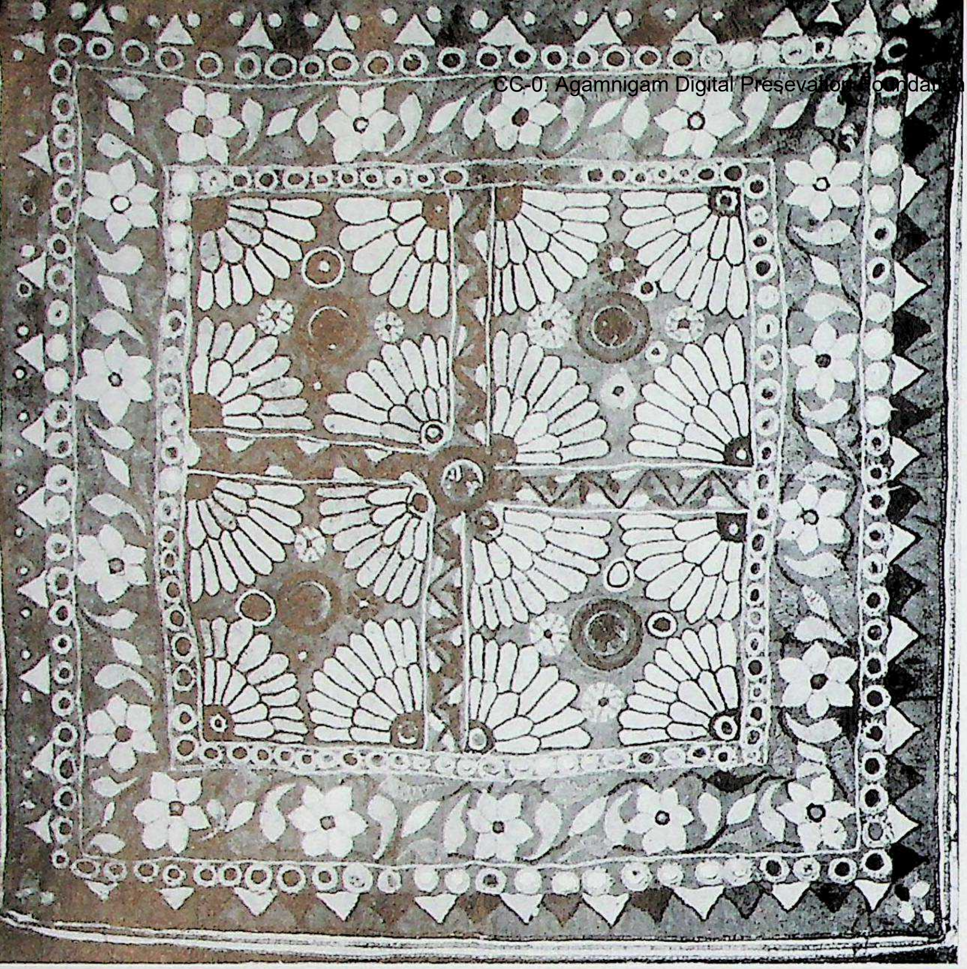




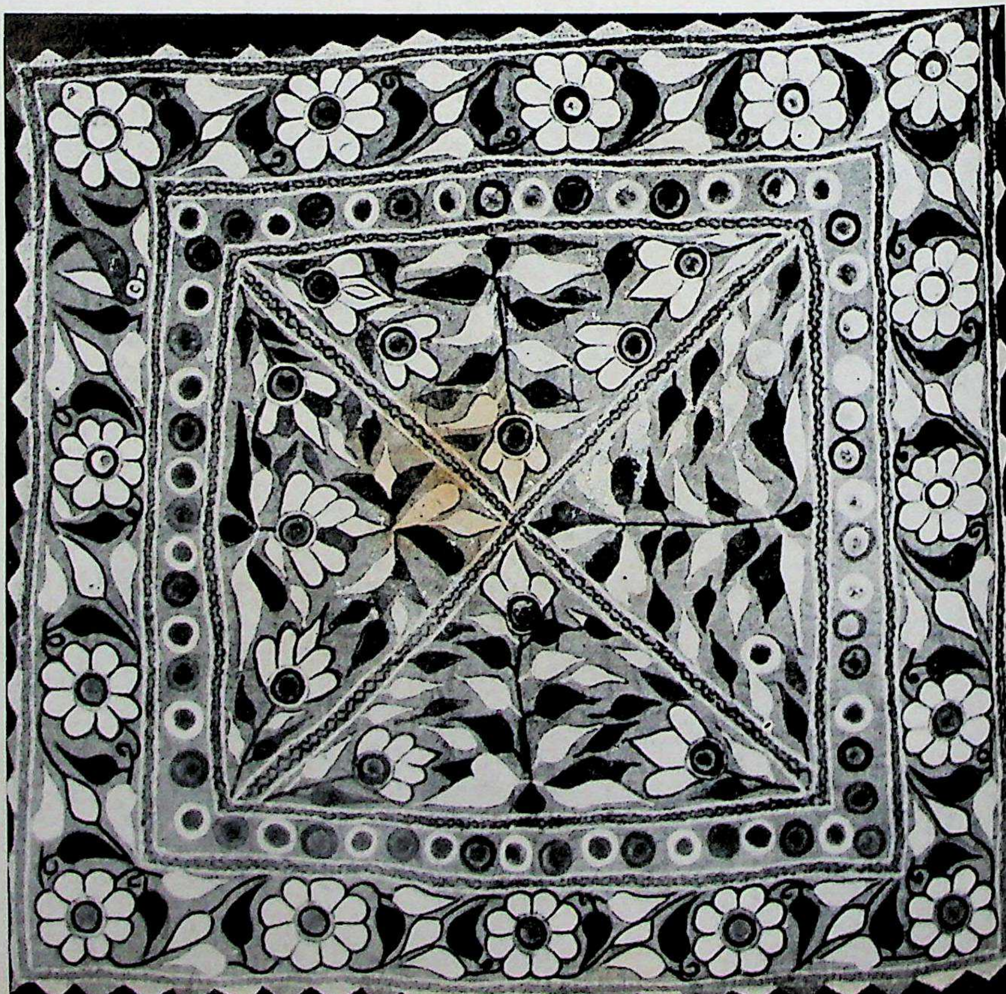


56. A *chakla*, Mochi school, Saurashtra, ca. 2nd quarter of 20th cent. — 57. A *chakla*, Kanbi (Kadwa) school, Saurashtra, ca. 2nd quarter of 20th cent.— 58. *Sakhias* : Kanbi (Kutch), Ahir (Saurashtra), and Kadwa Kanbi (Saurashtra) school respectively ; ca. 2nd quarter of 20th cent.

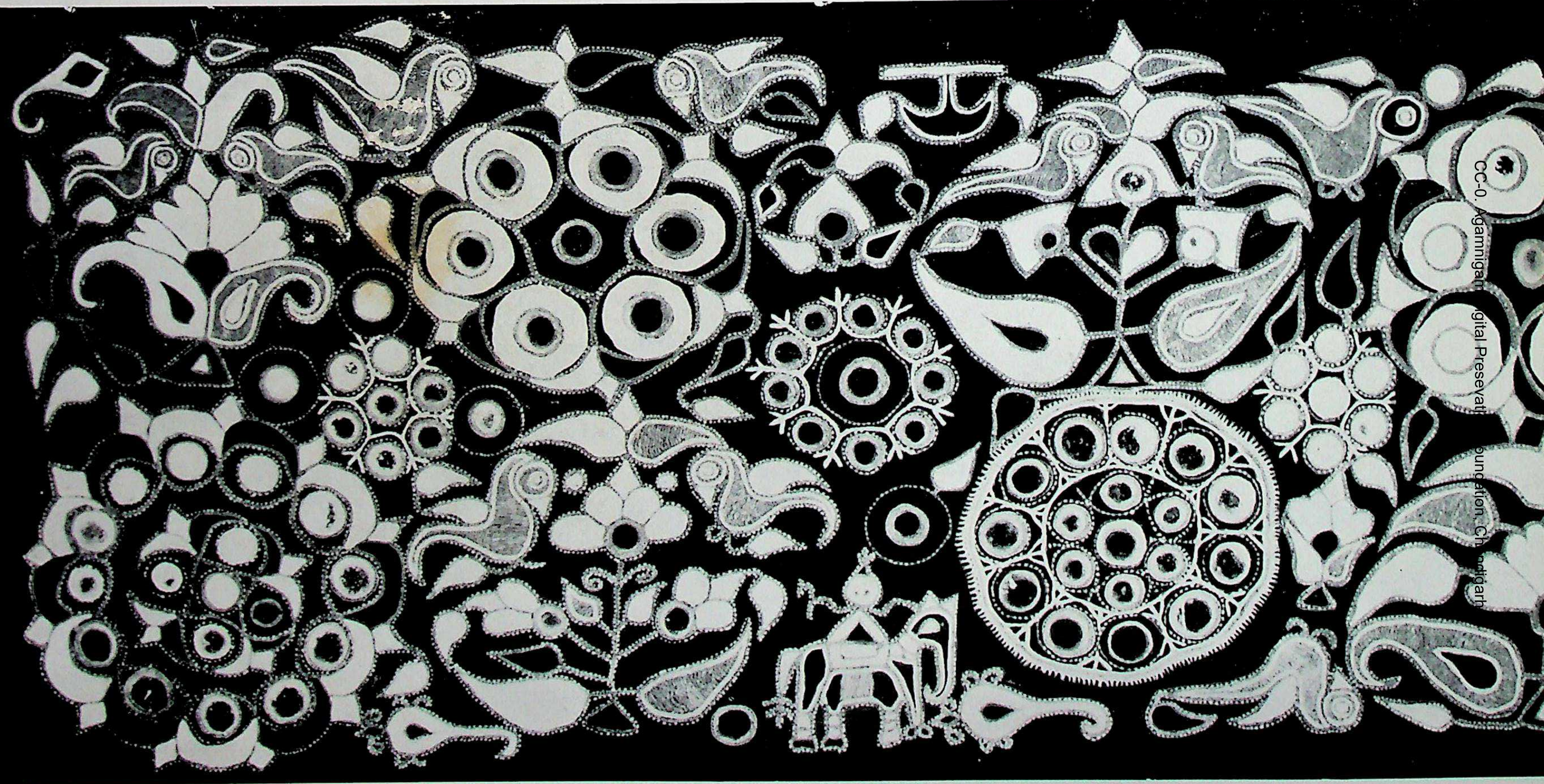
(The last one on opposite page)



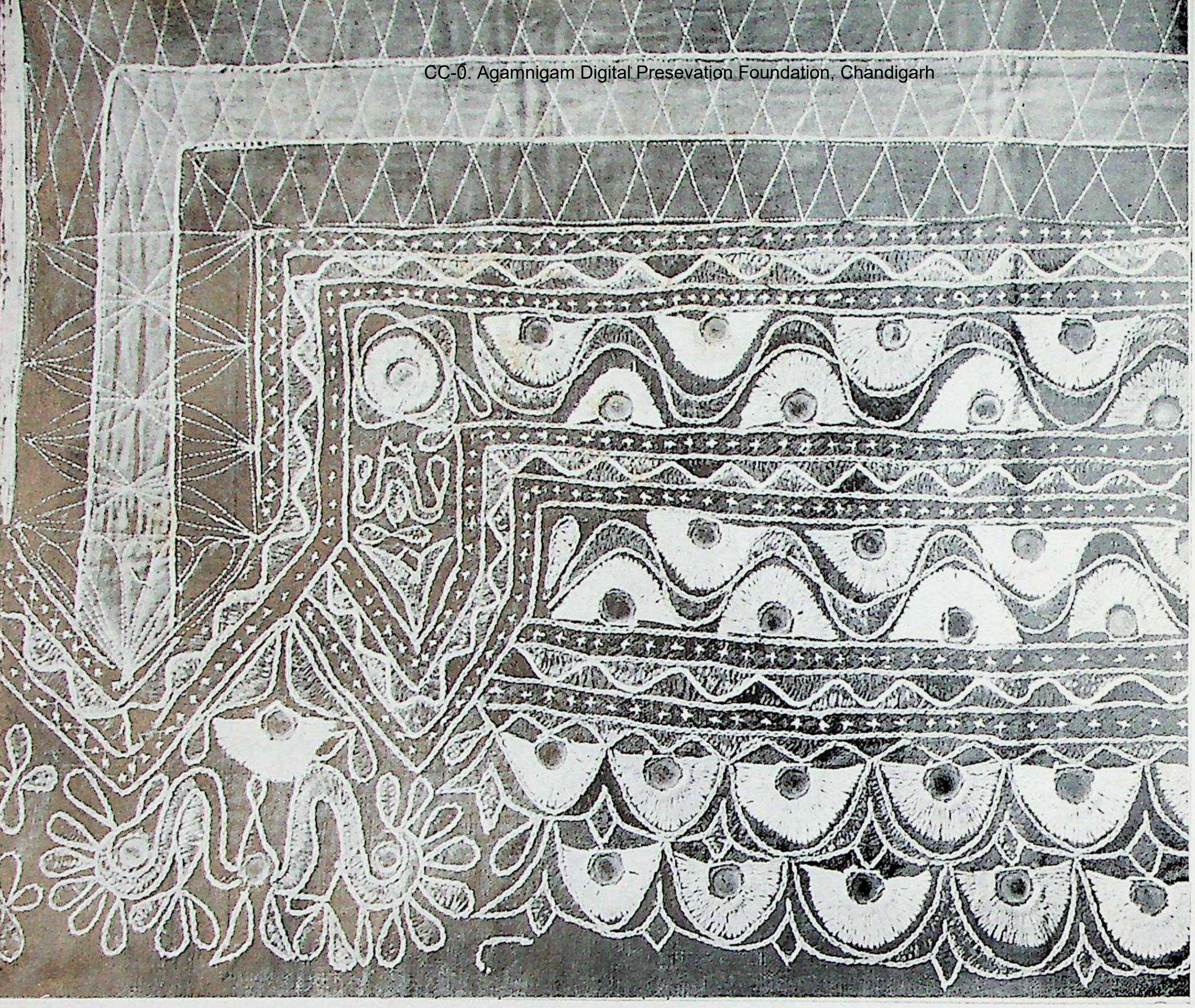
59. A *chakla*, Mehr school, Saurashtra, ca. early 20th cent.

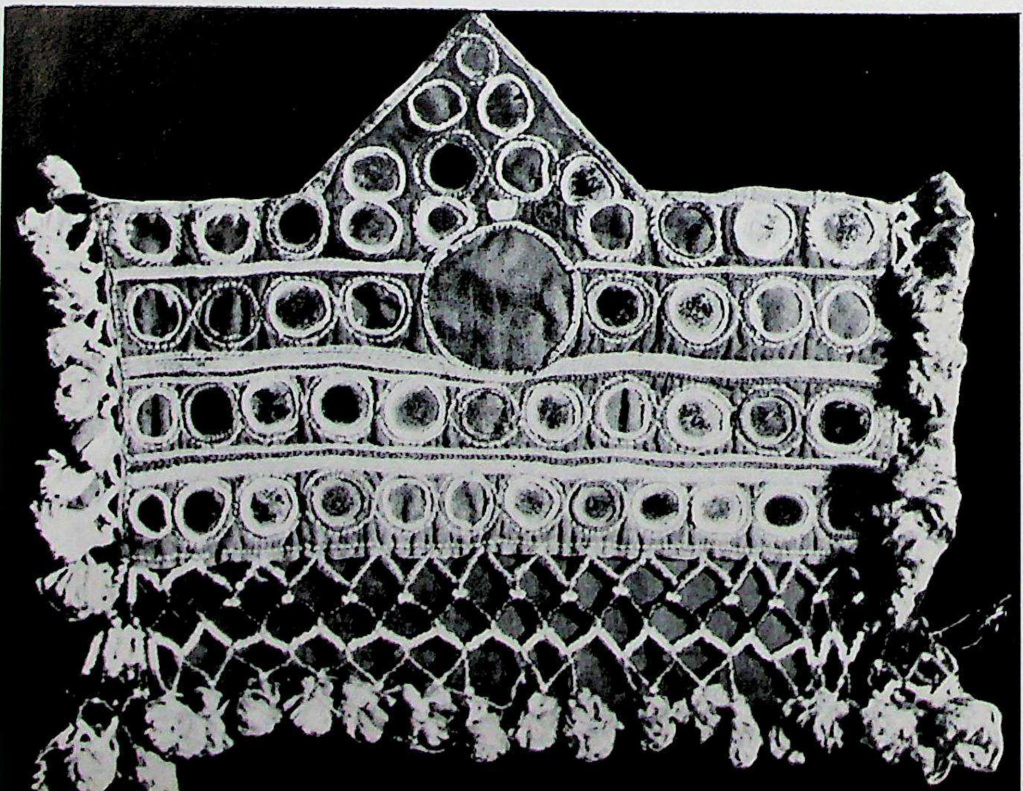


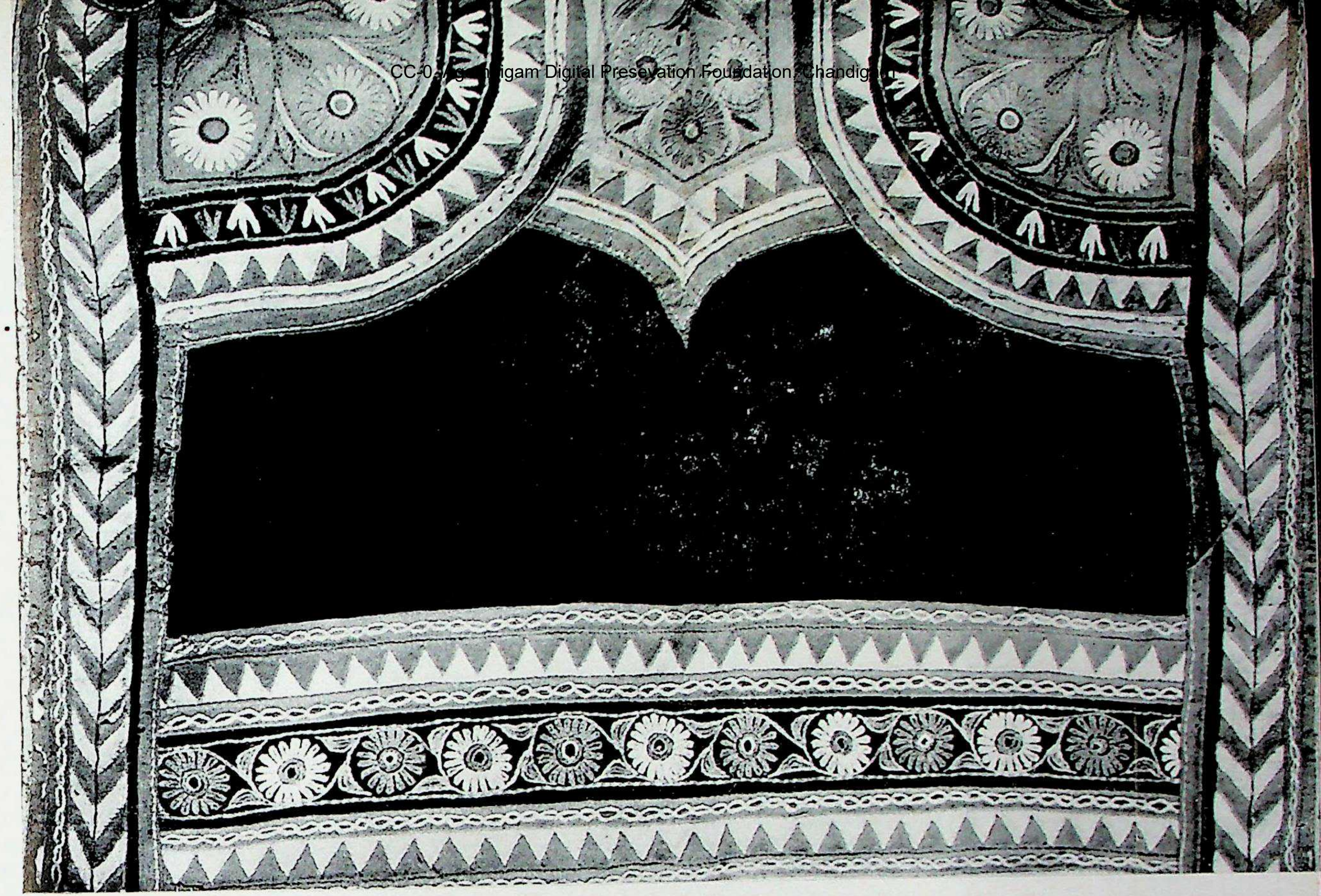
60. A *chakla*, Aboti school, (Coastal) Saurashtra, ca, 2nd quarter of 20th cent.



61. A part of a skirt, Satwara school, Saurashtra, ca. 2nd quarter of 20th cent.





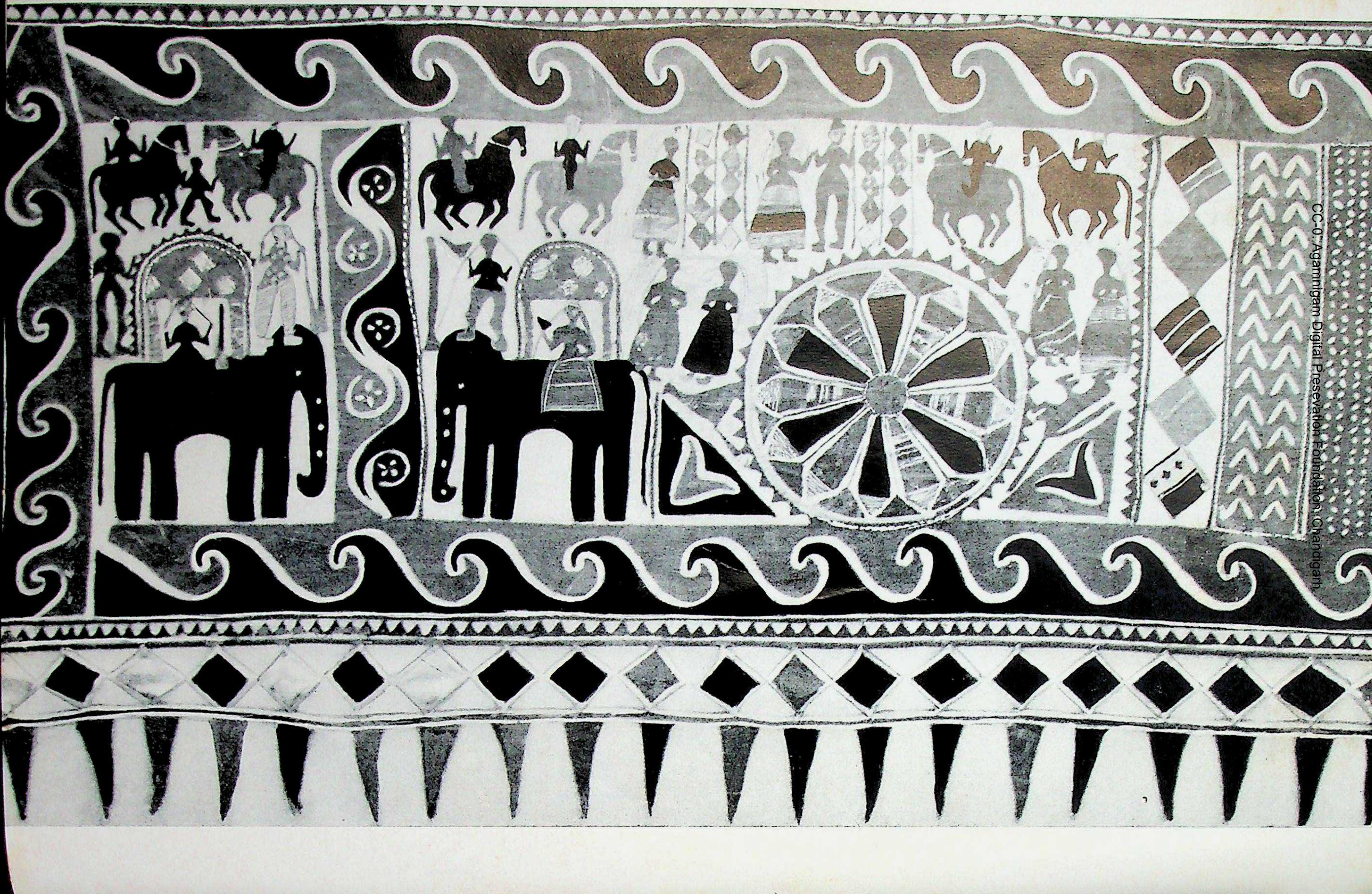


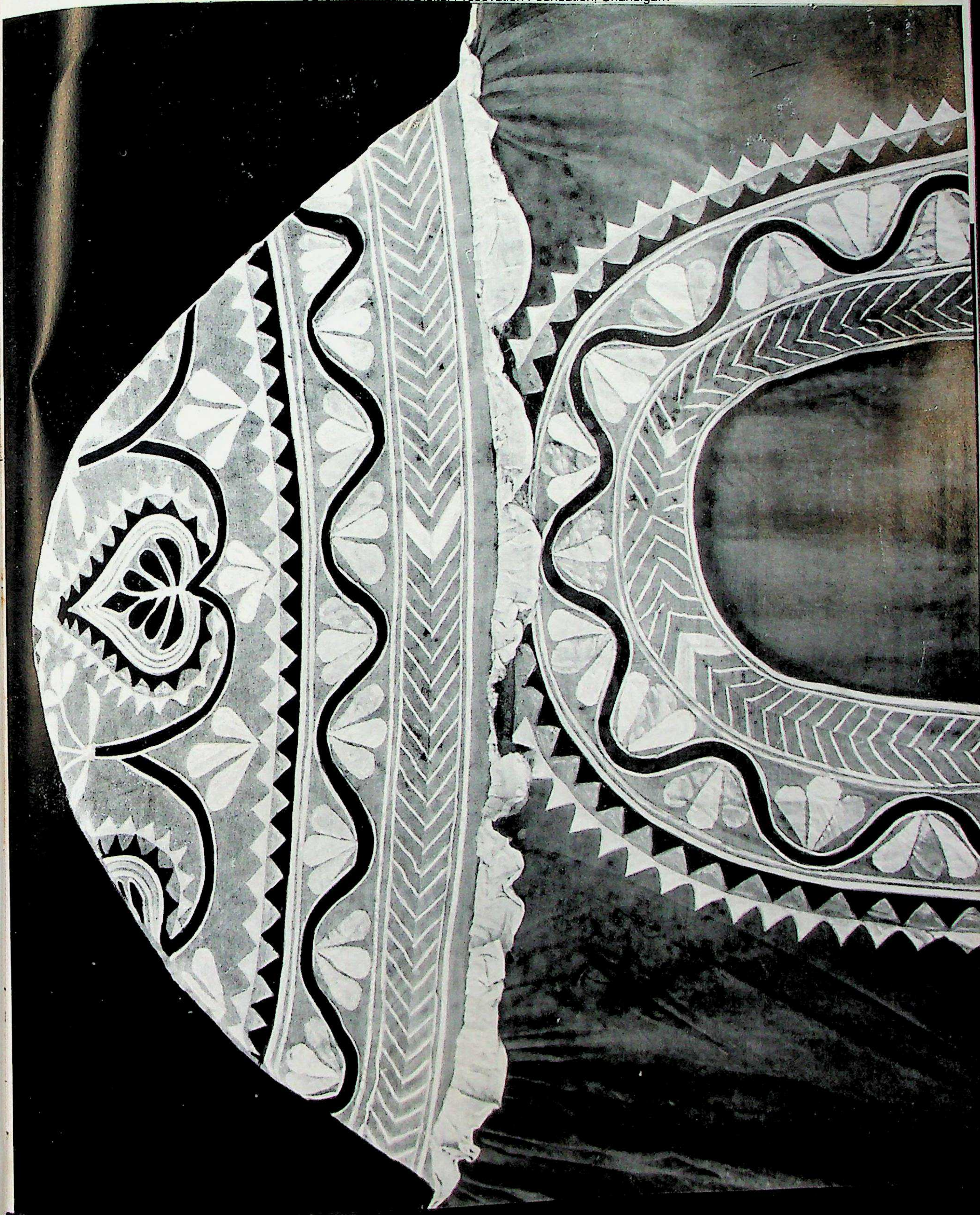
62. A part of a skirt, Kanbi (Lewa) school, Saurashtra, ca. 2nd quarter of 20th cent.

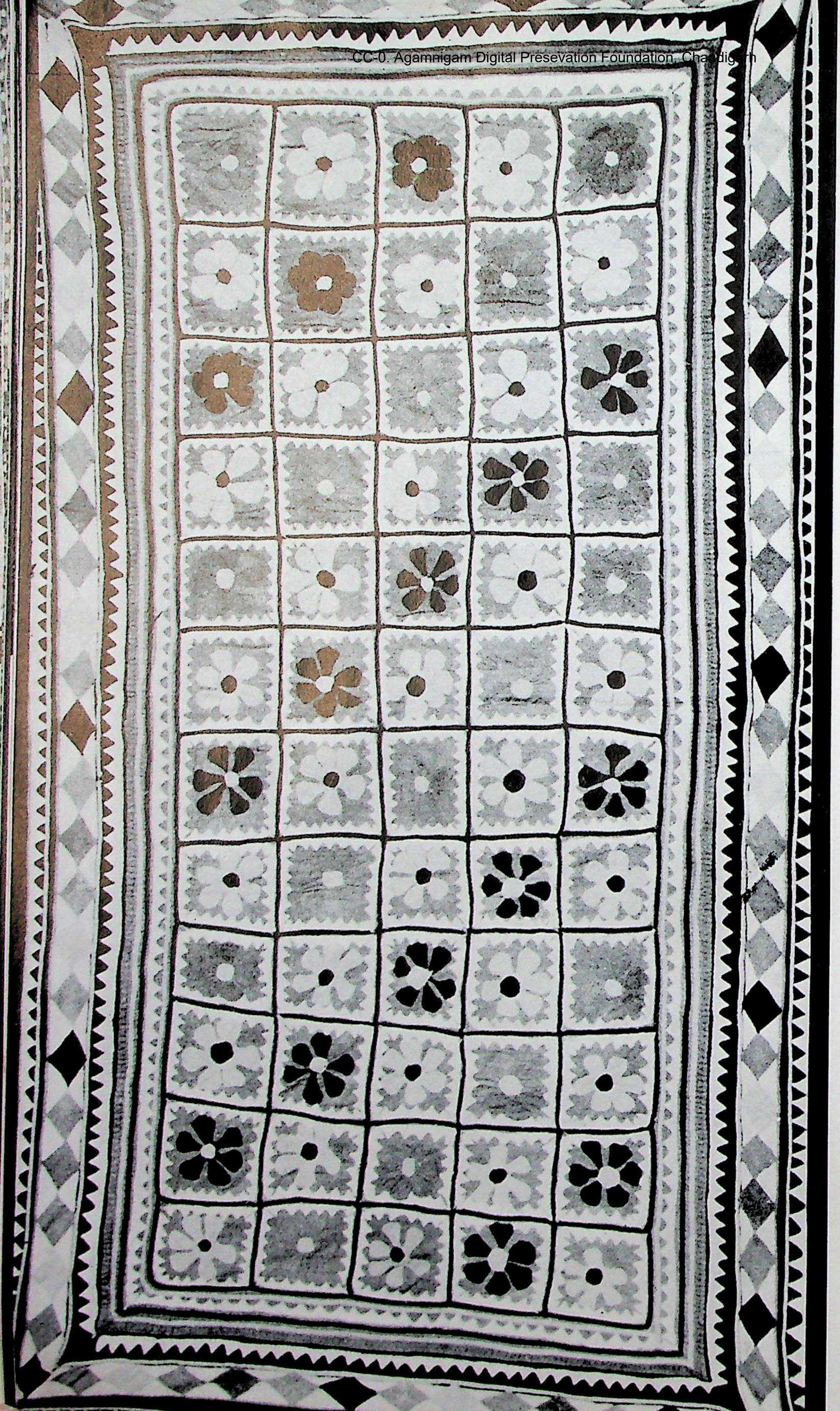
63. The neck cover of a horse, Wagher school, Saurashtra, ca. 20th cent.

64. A saddle cover, patch work, Mochi school, Saurashtra, ca. late 19th cent.

65. A half part of a *bhitiya*, patch work, Kathi school, Saurashtra, ca. late 19th cent.
66. A chariot-cover, patch work, Kathi school, Saurashtra, ca. late 19th cent.

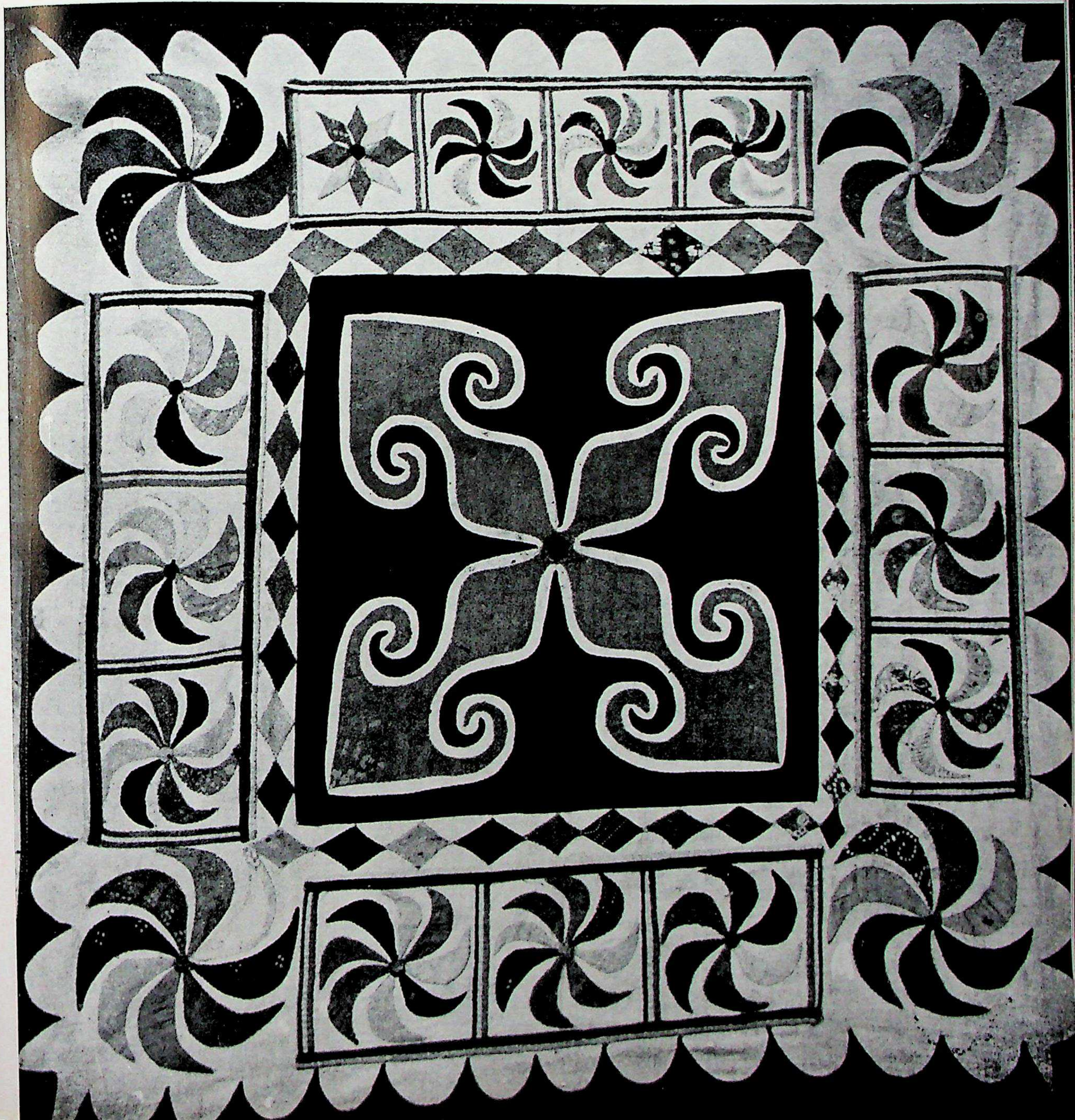


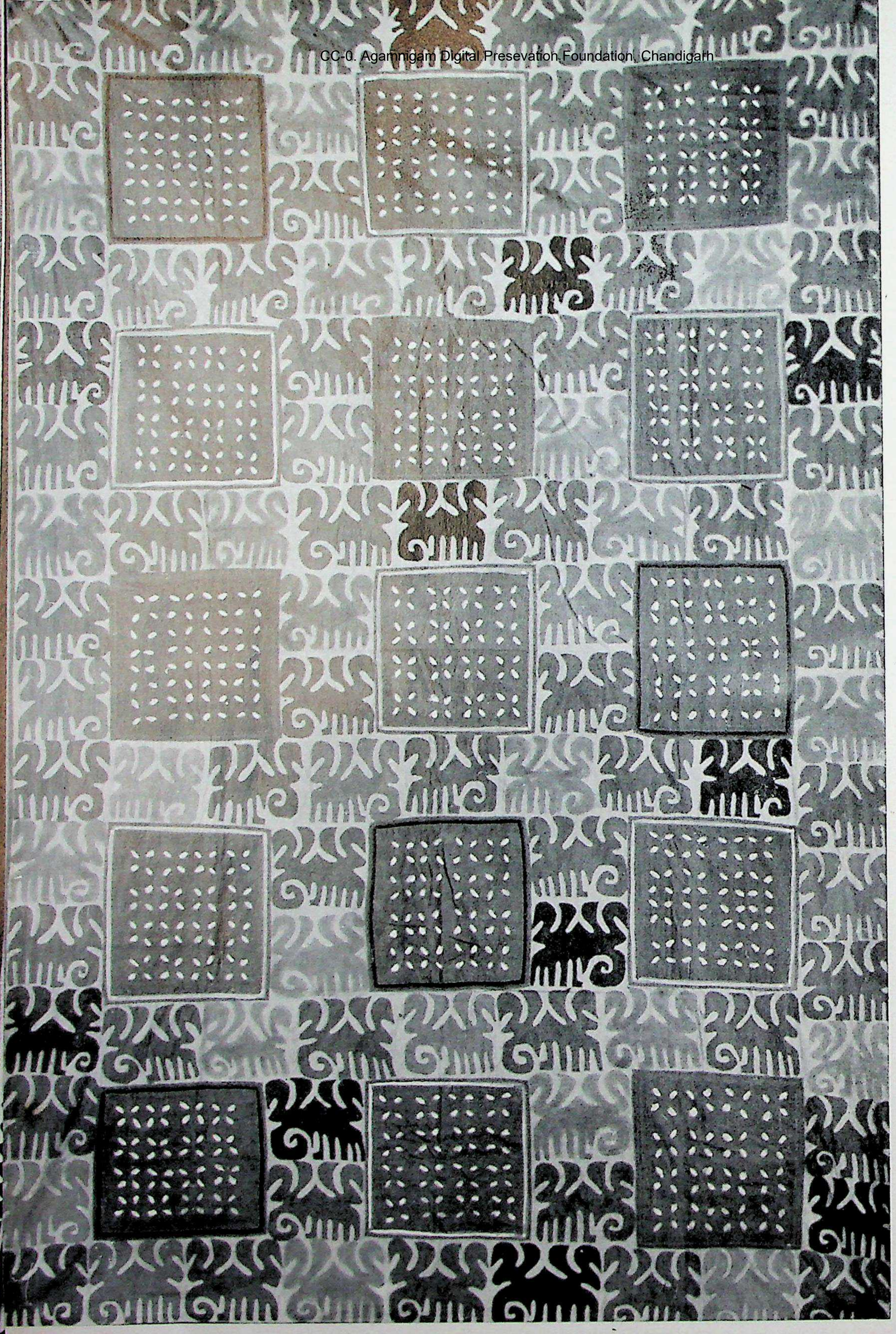




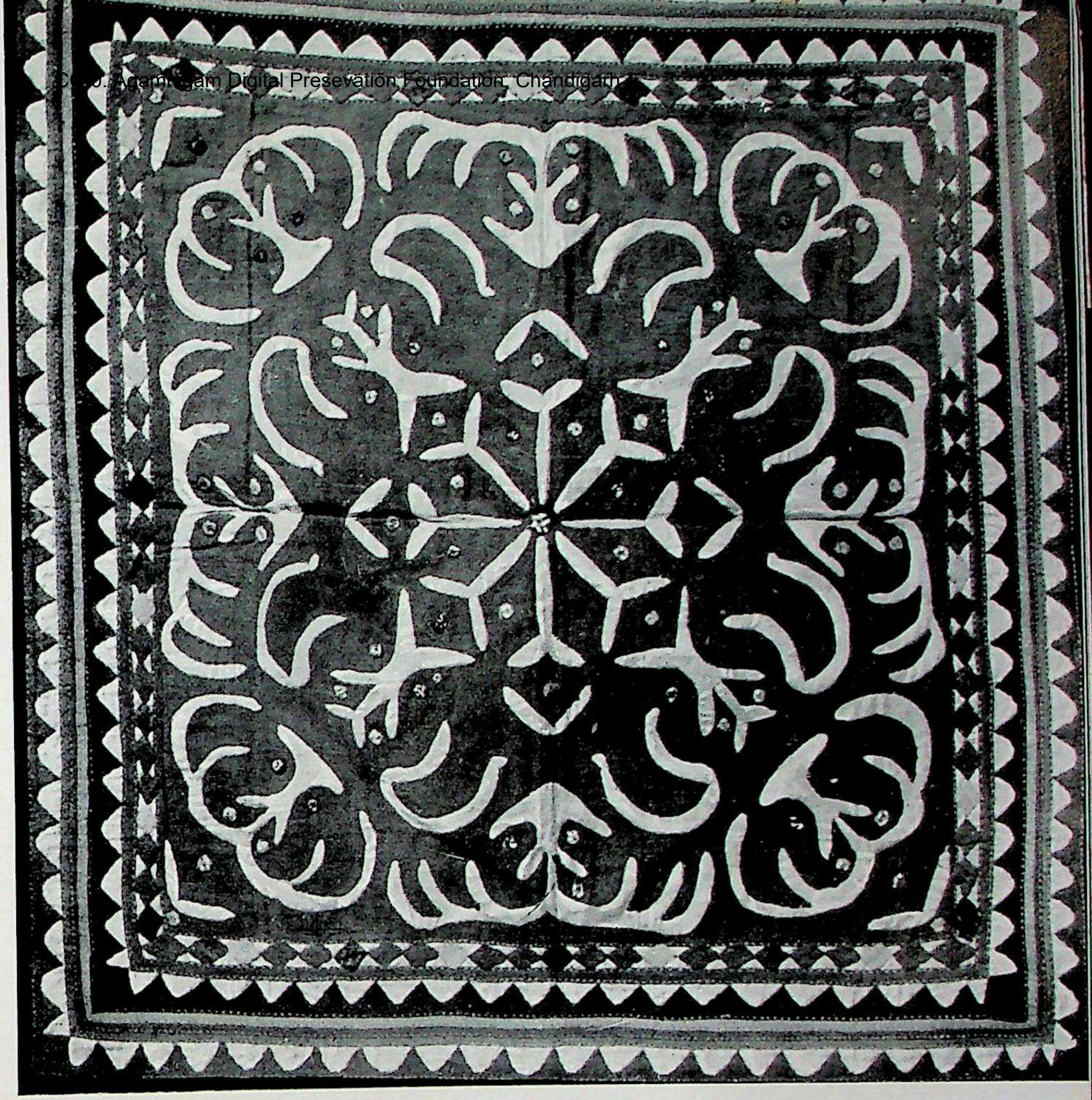
67. An *ulech*,
Patch work,
Kathi school,
Saurashtra,
ca. early 20th cent.

68. A *chakla*, Satwara school, Saurashtra, ca. beginning of 20th cent.



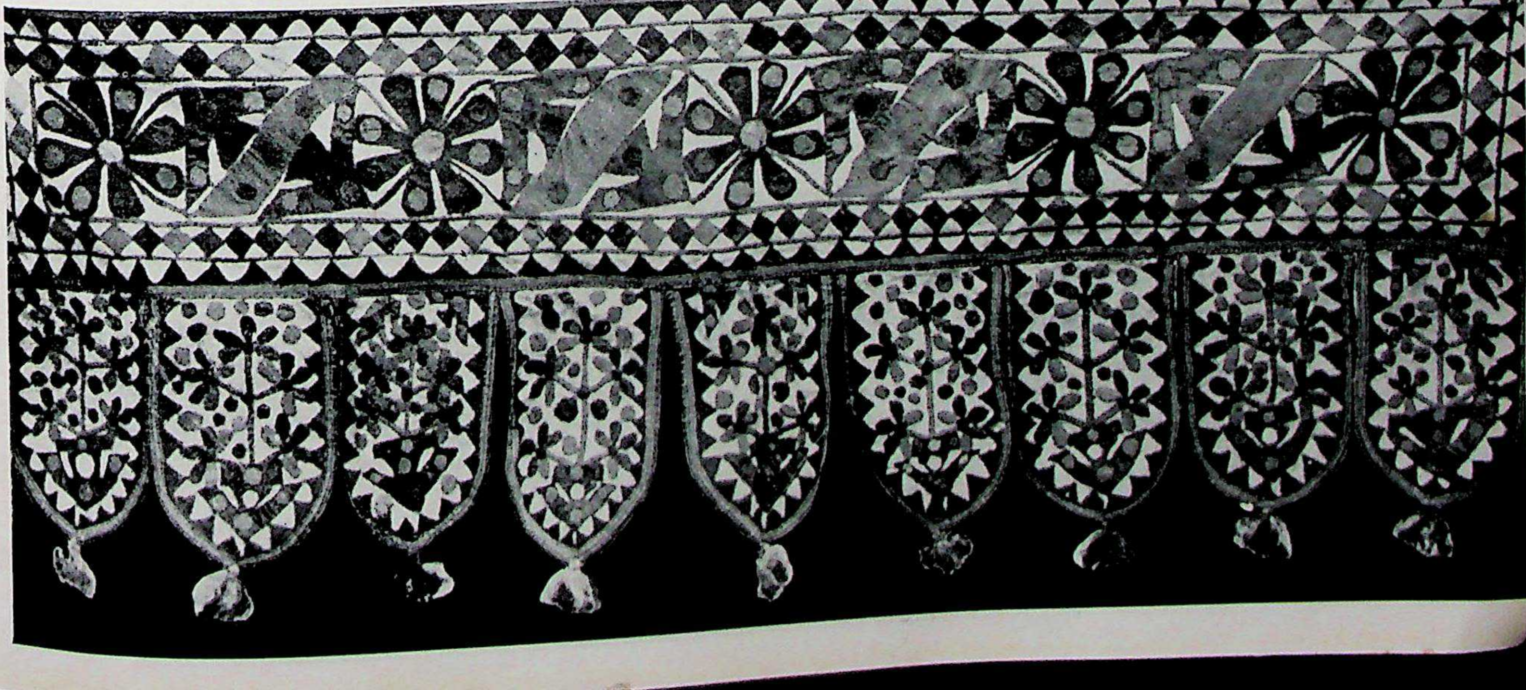


69. An *ulech*, Mahajan school, Saurashtra, ca. 2nd quarter of 20th cent.

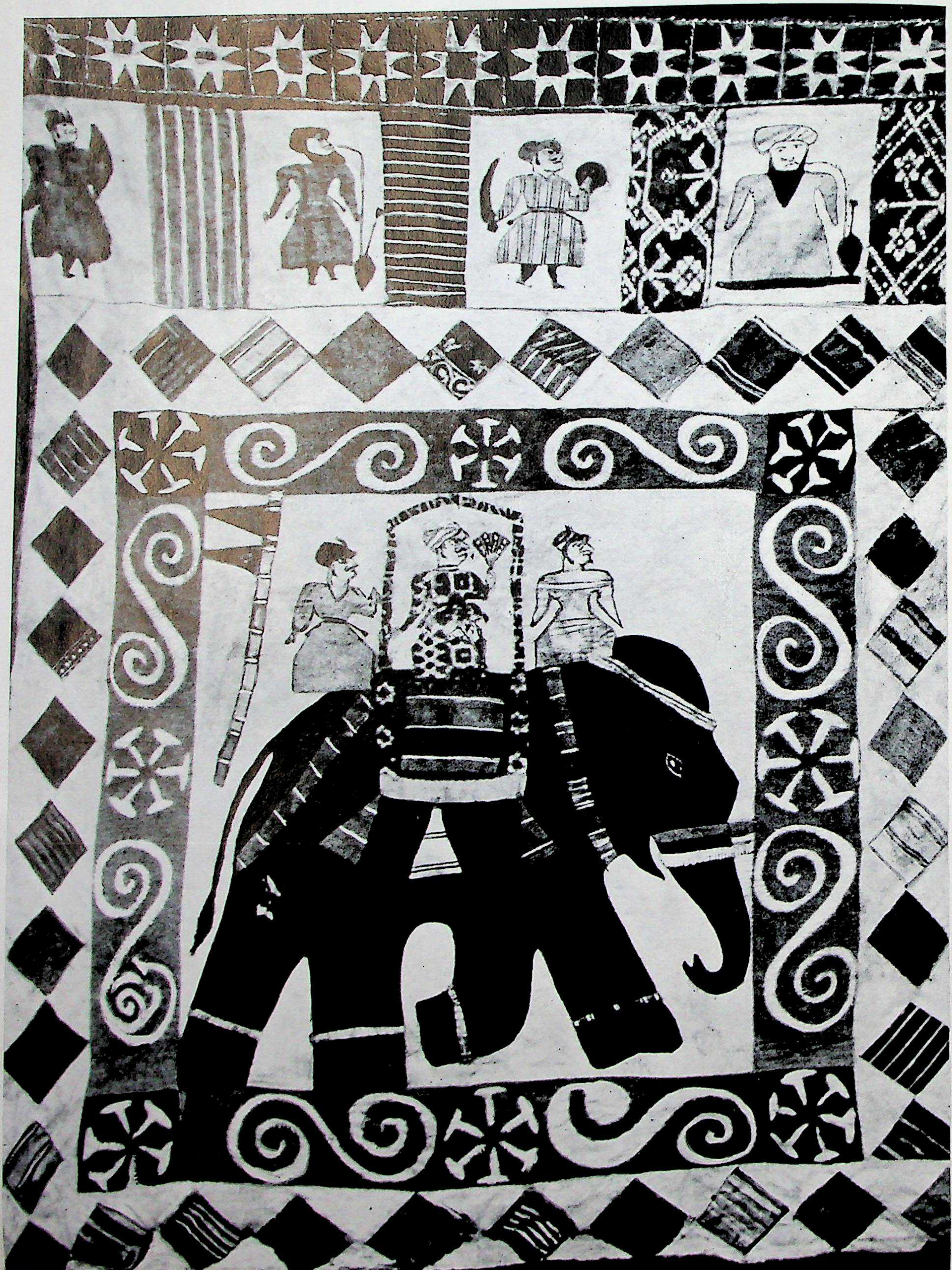


70. A *chakla*, Mahajan school, Saurashtra, ca. 2nd quarter of 20th cent.

71. A *toran*, Mahajan school, Kutch, ca. 2nd quarter of 20th cent.



72. A part of a *bhitiya*, Molesalaam school, Saurashtra, ca. late 19th cent.



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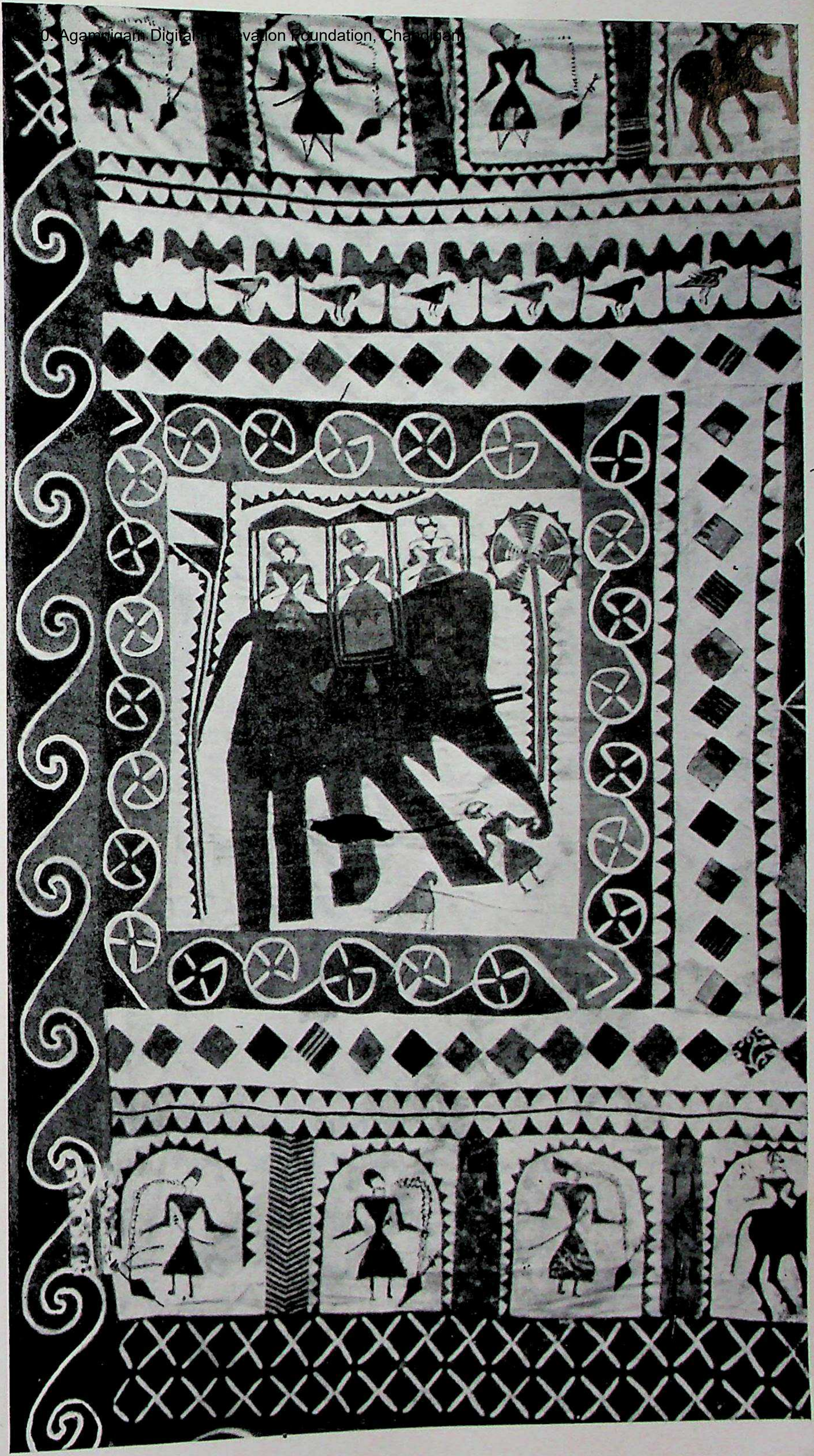
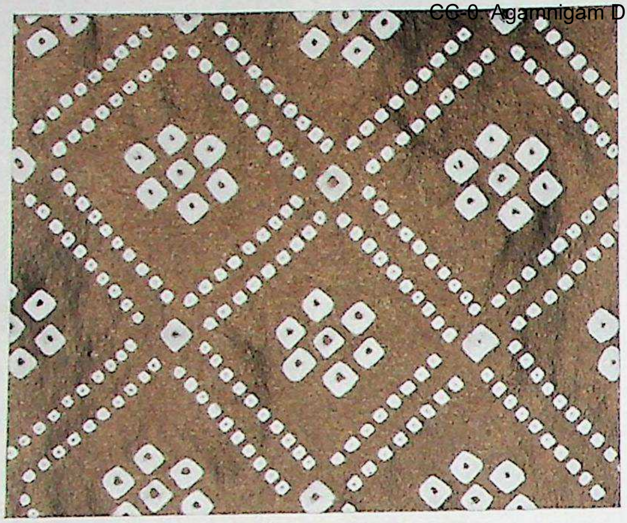
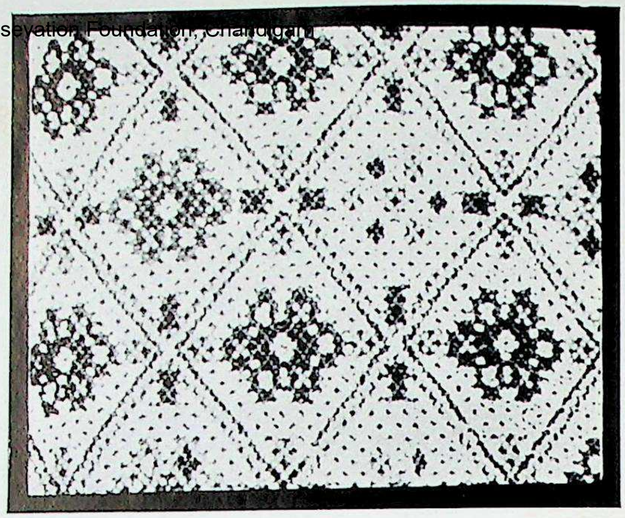
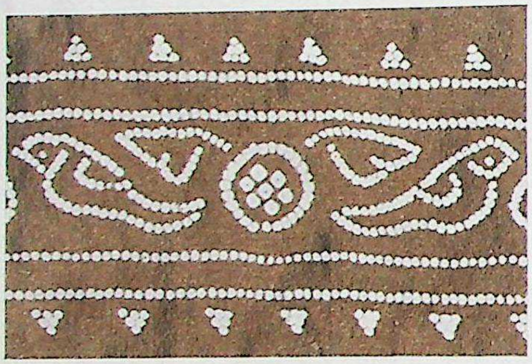


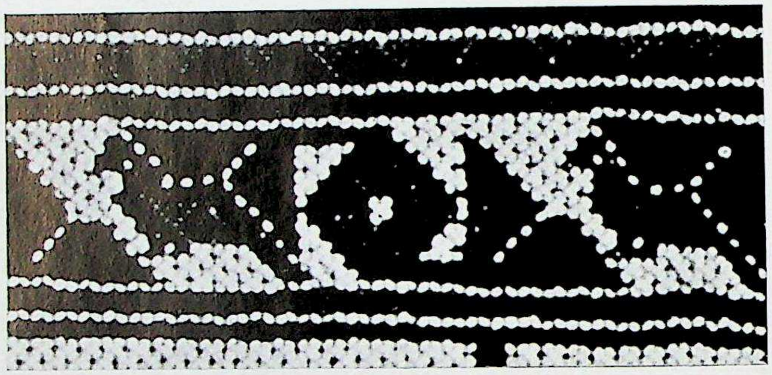
73. A part of a *bhitiya*,
Molesalaam school,
Saurashtra,
ca. late 19th cent.

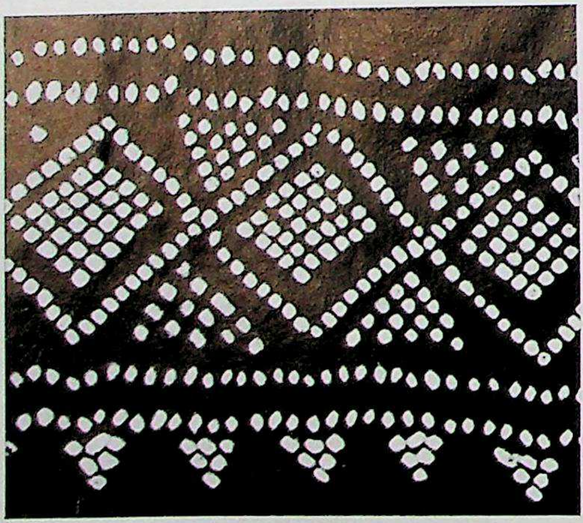
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

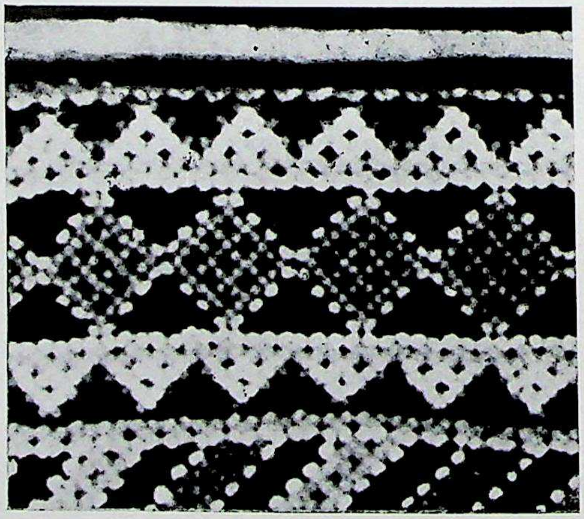












74. *Tika bhat, bandhani.*

75. *Tika bhat*, bead work.

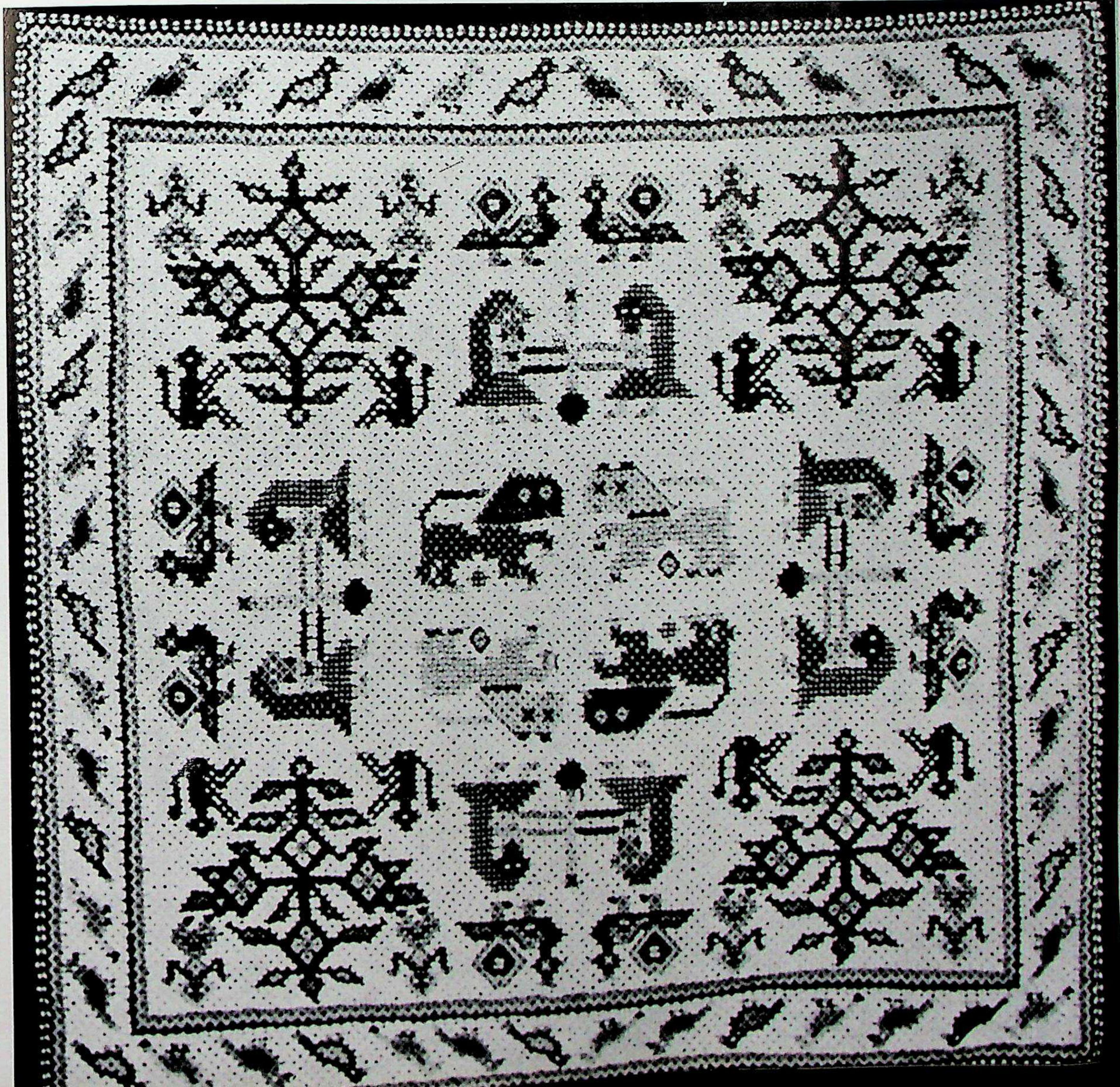
76. *Popatwel, bandhani.*

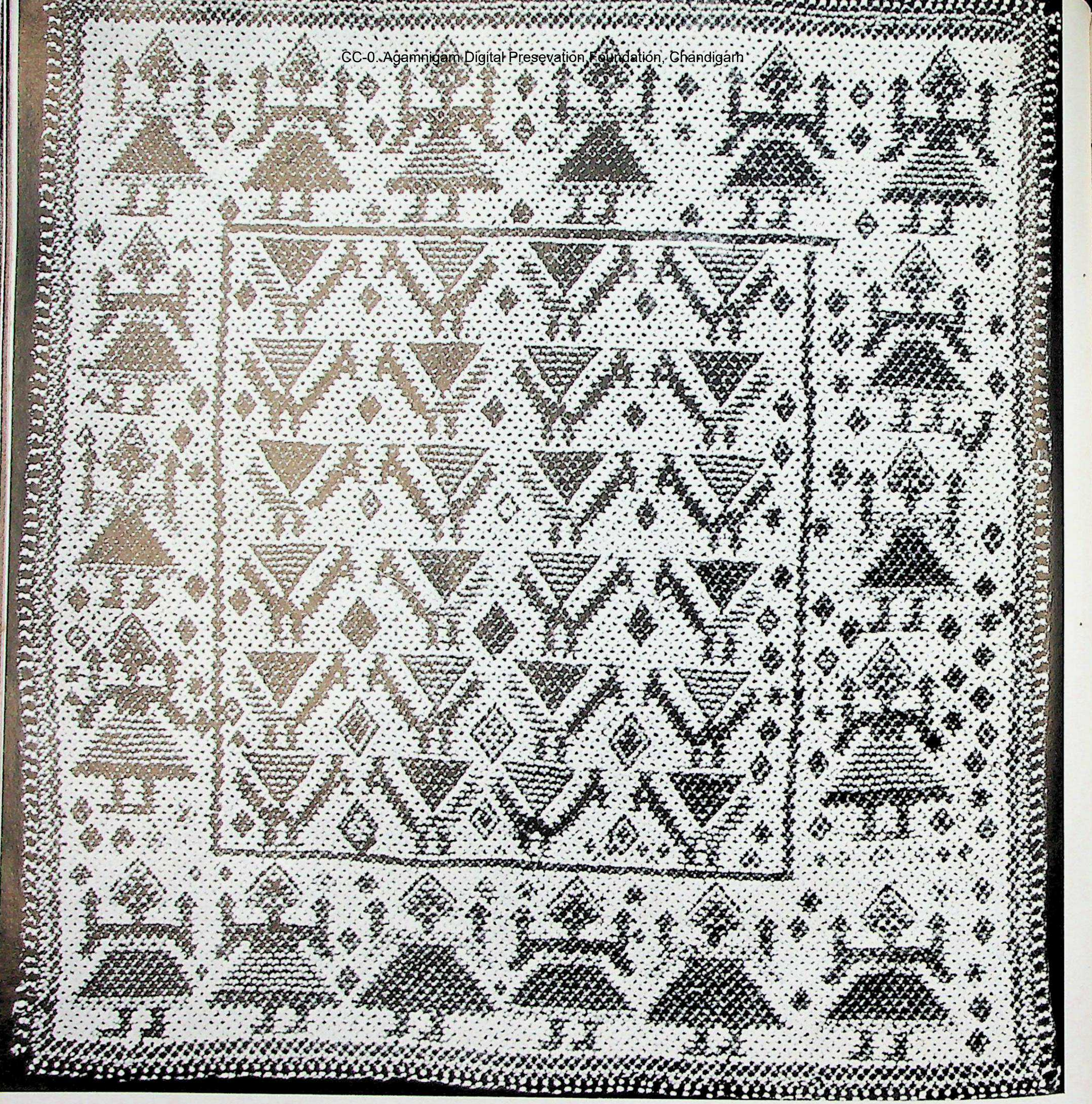
77. *Popatwel*, bead work.

78. *Sogathabhat, bandhani.*

79. *Dodal*, bead work.

80. A *chakla*, Kathi school, Saurashtra, Period I A.





81. A *chakla*, Kathi school, Saurashtra, Period I A.

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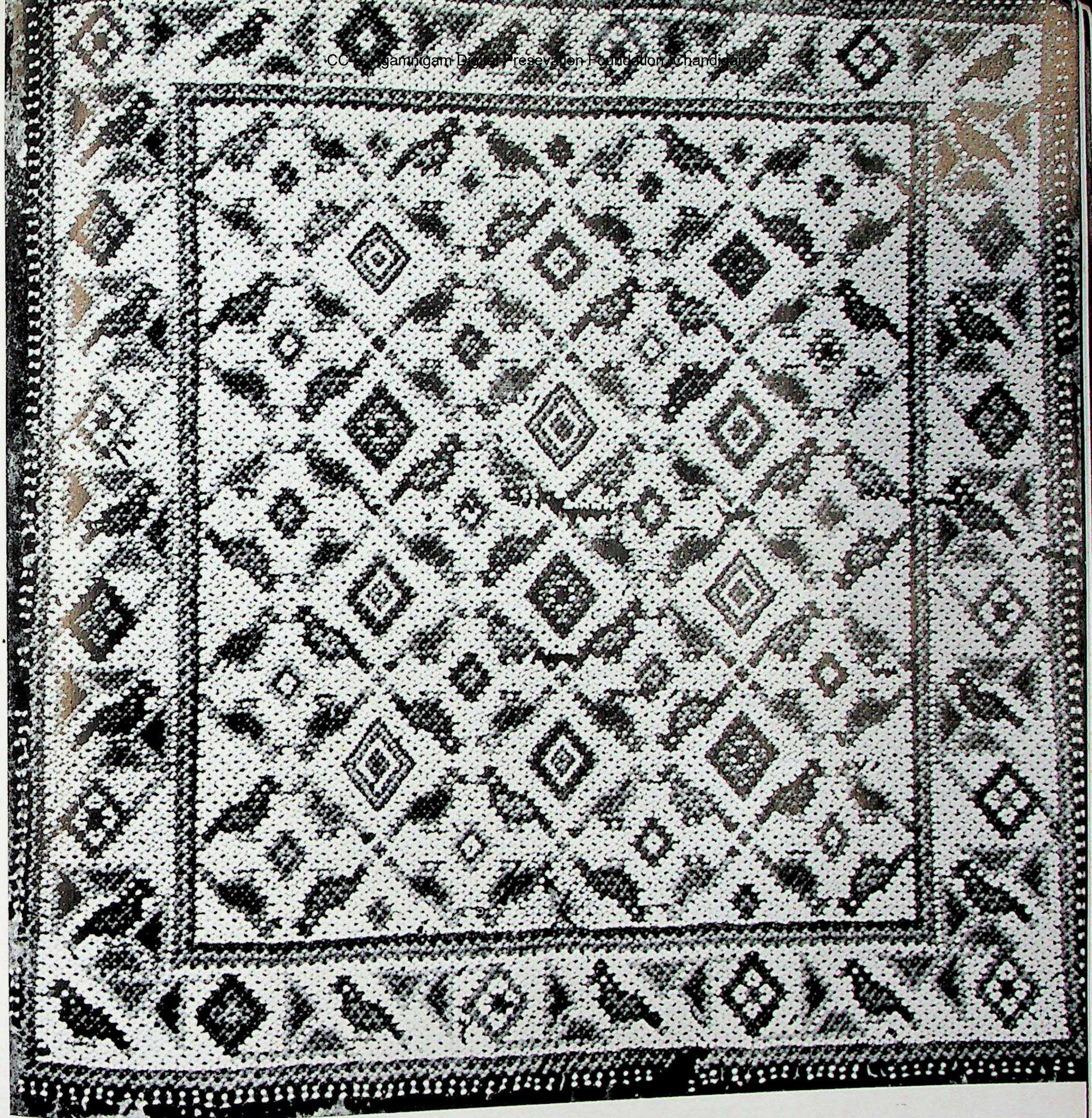
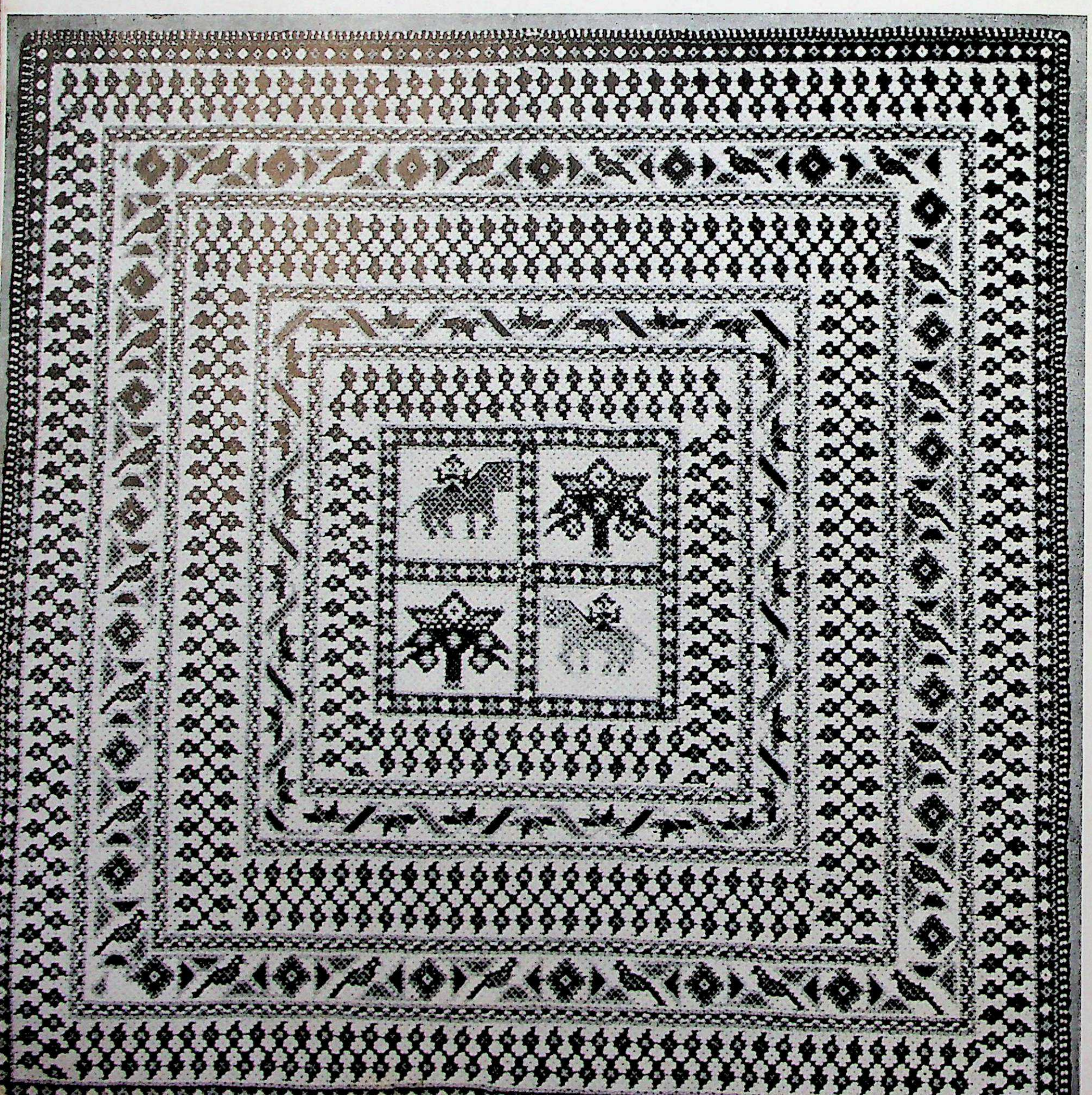
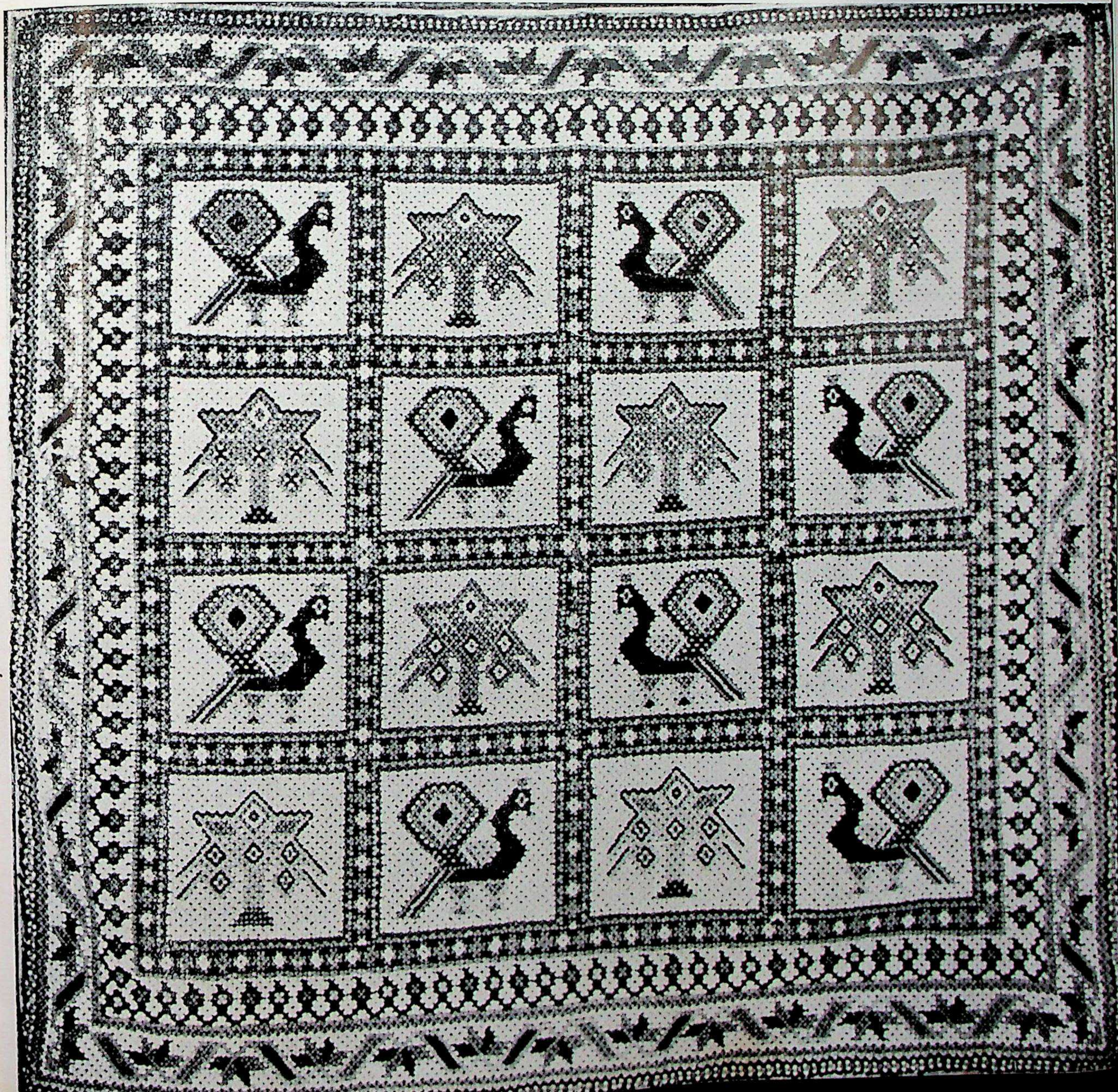


82. A *chakla*, Kathi school, Saurashtra, Period I A.

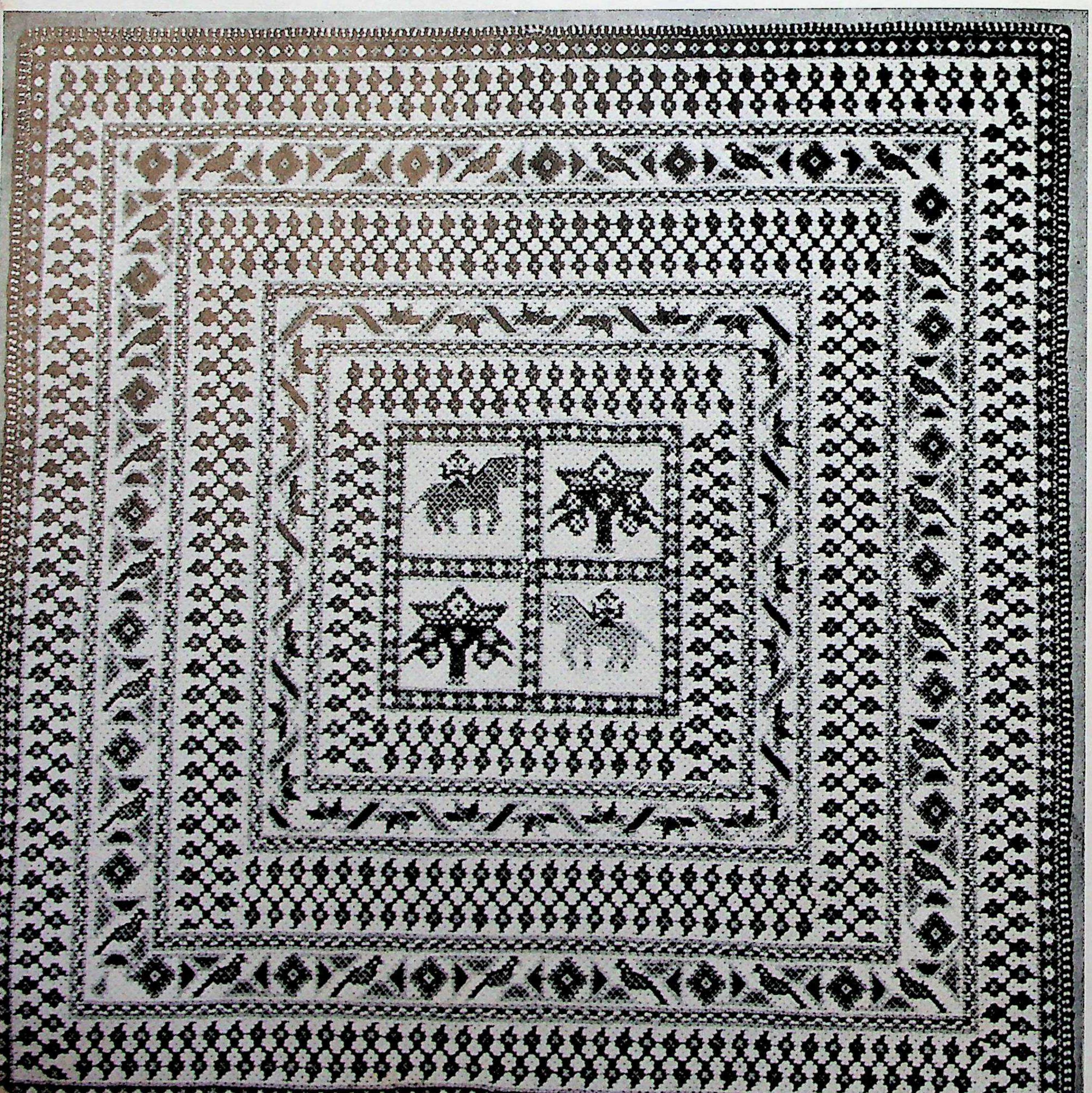
83. A *chakla*, Kathi school, Saurashtra, Period I A.



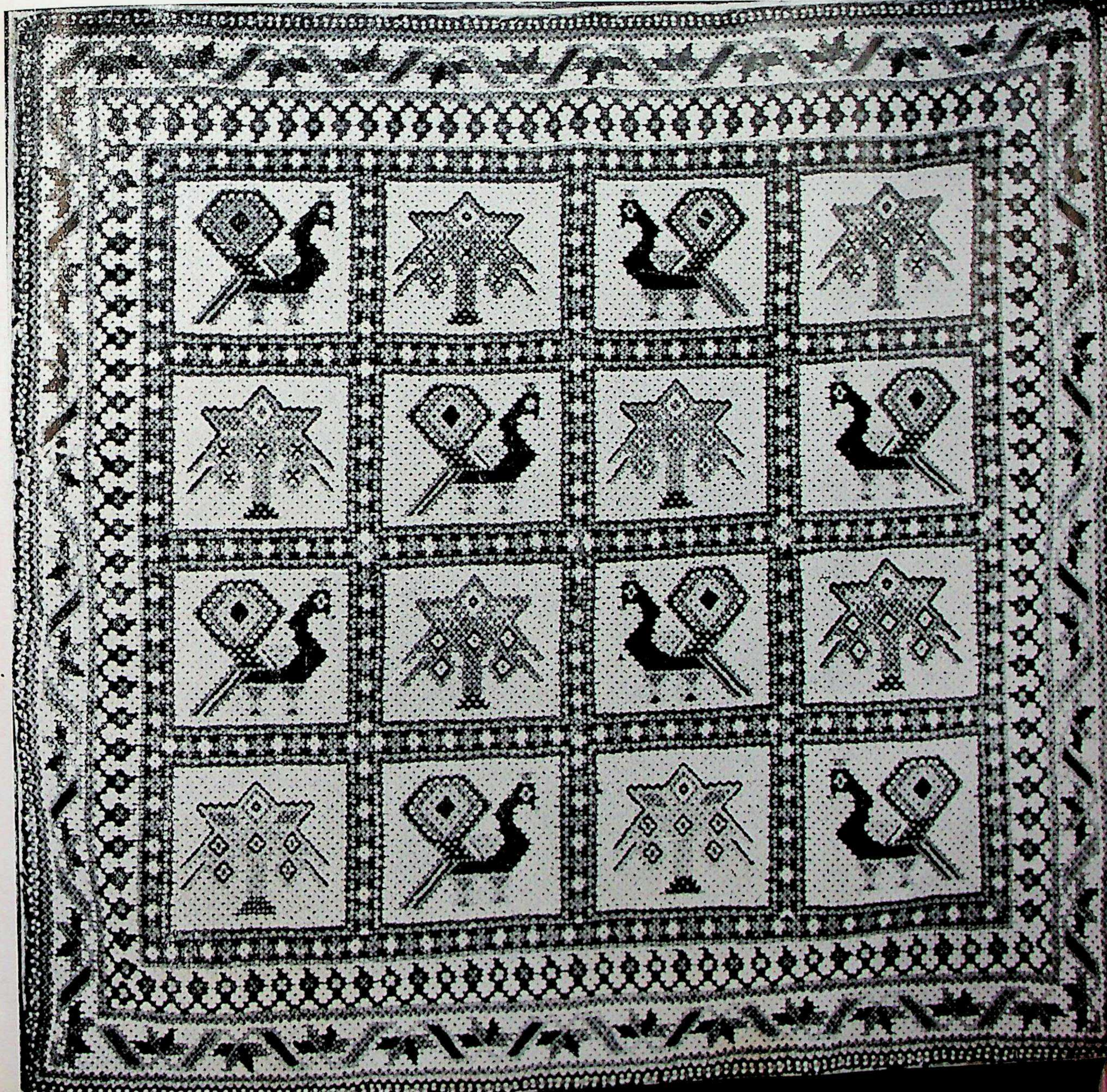
84. A *chakla*, Kathi school, Saurashtra, Period I A.

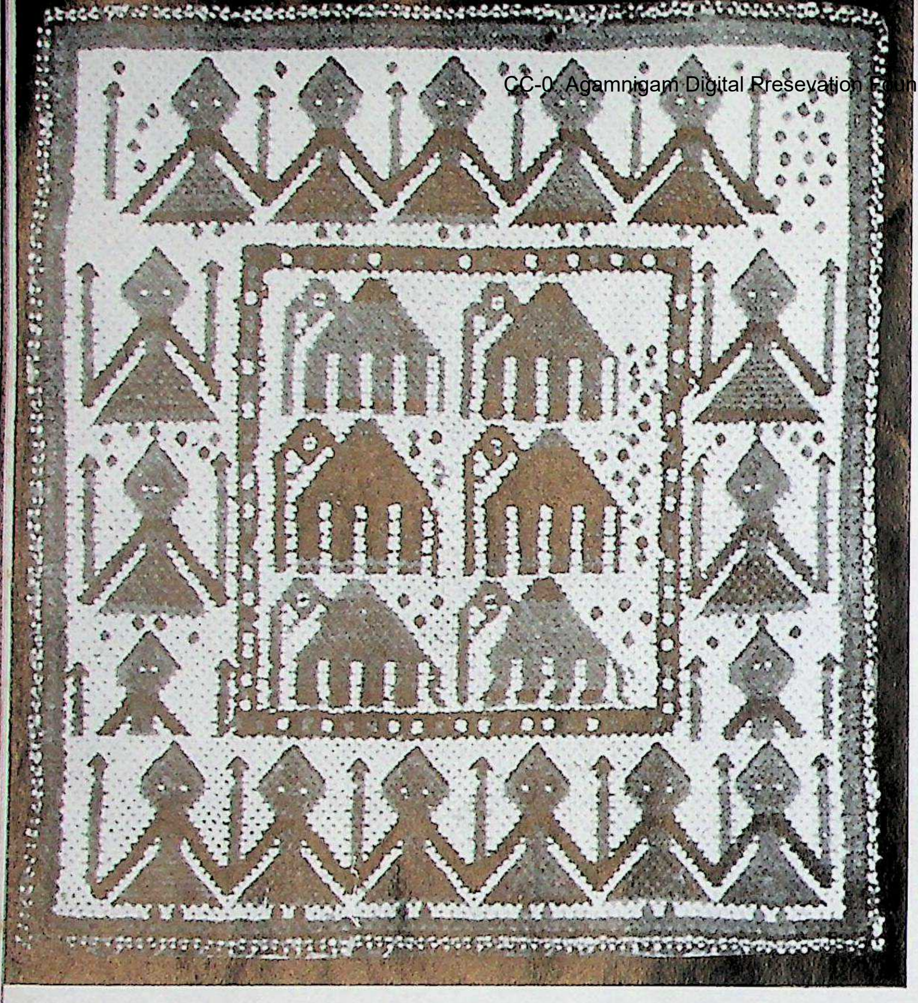


83. A *chakla*, Kathi school, Saurashtra, Period I A.

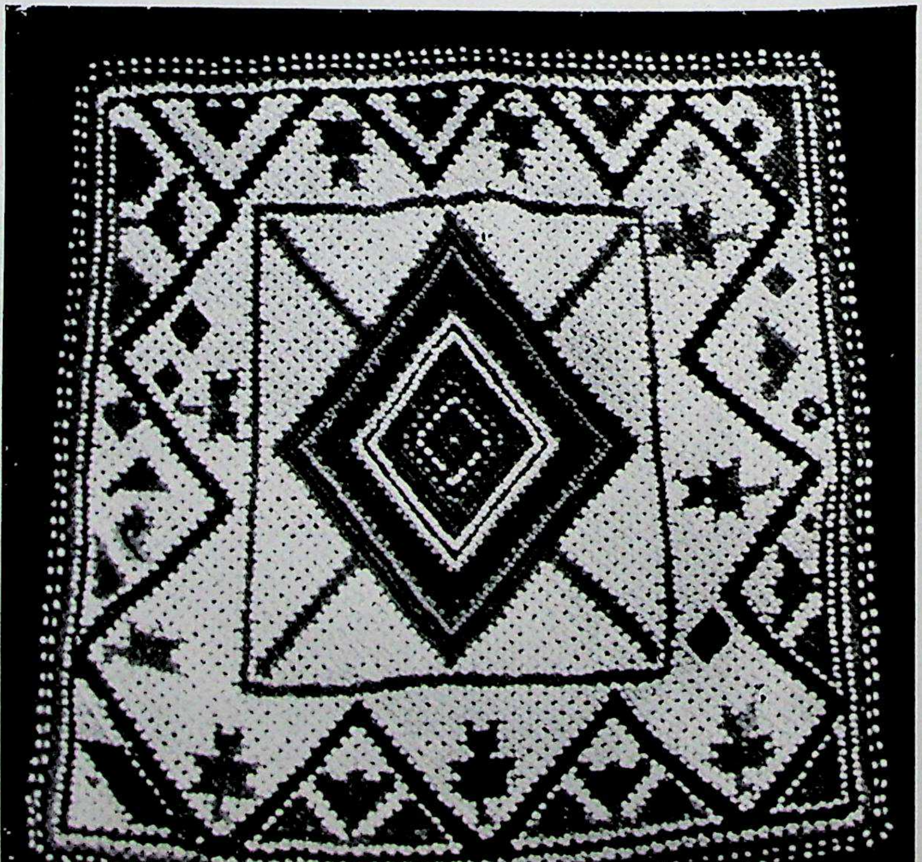


84. A *chakla*, Kathi school, Saurashtra, Period I A.



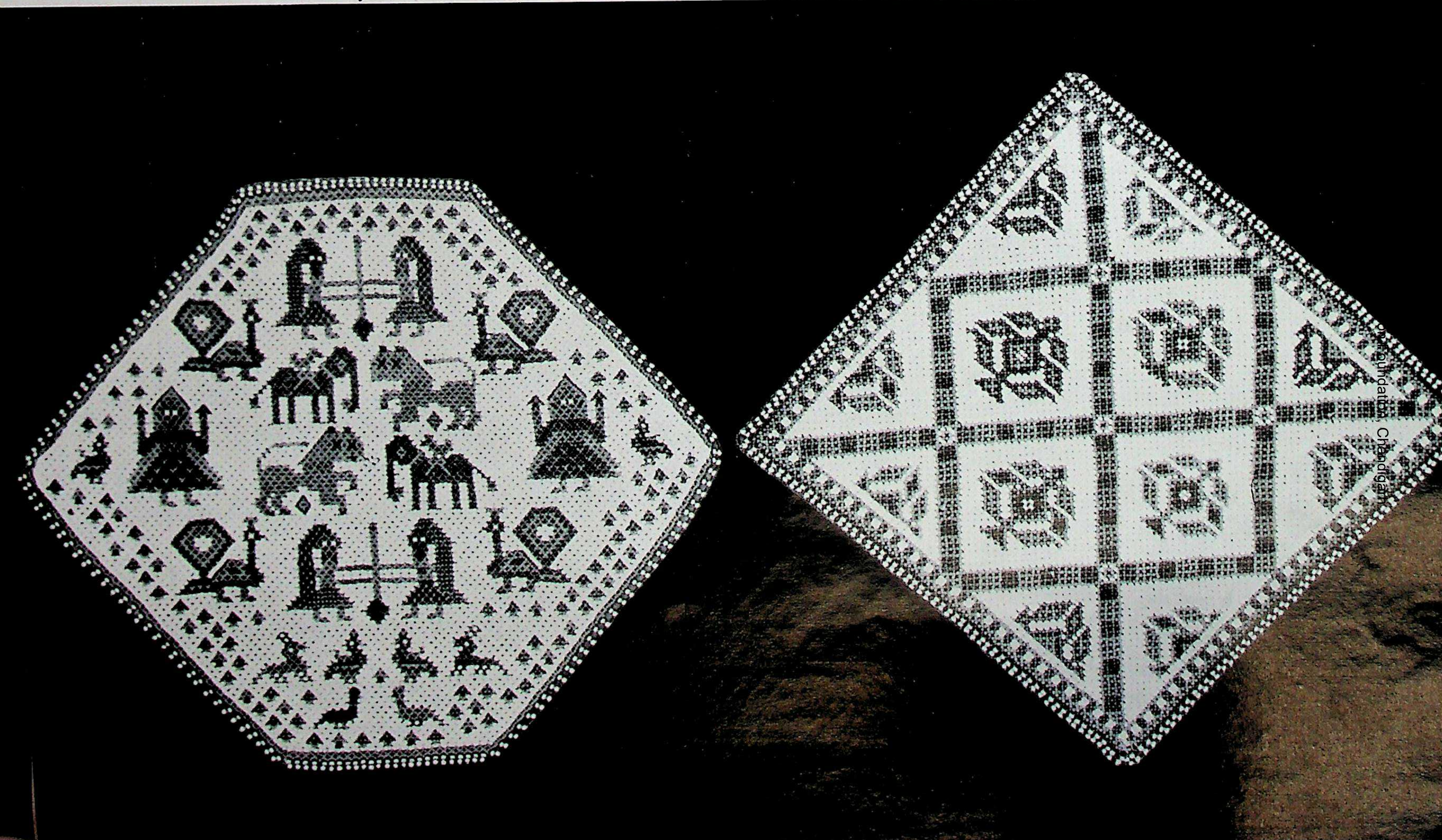


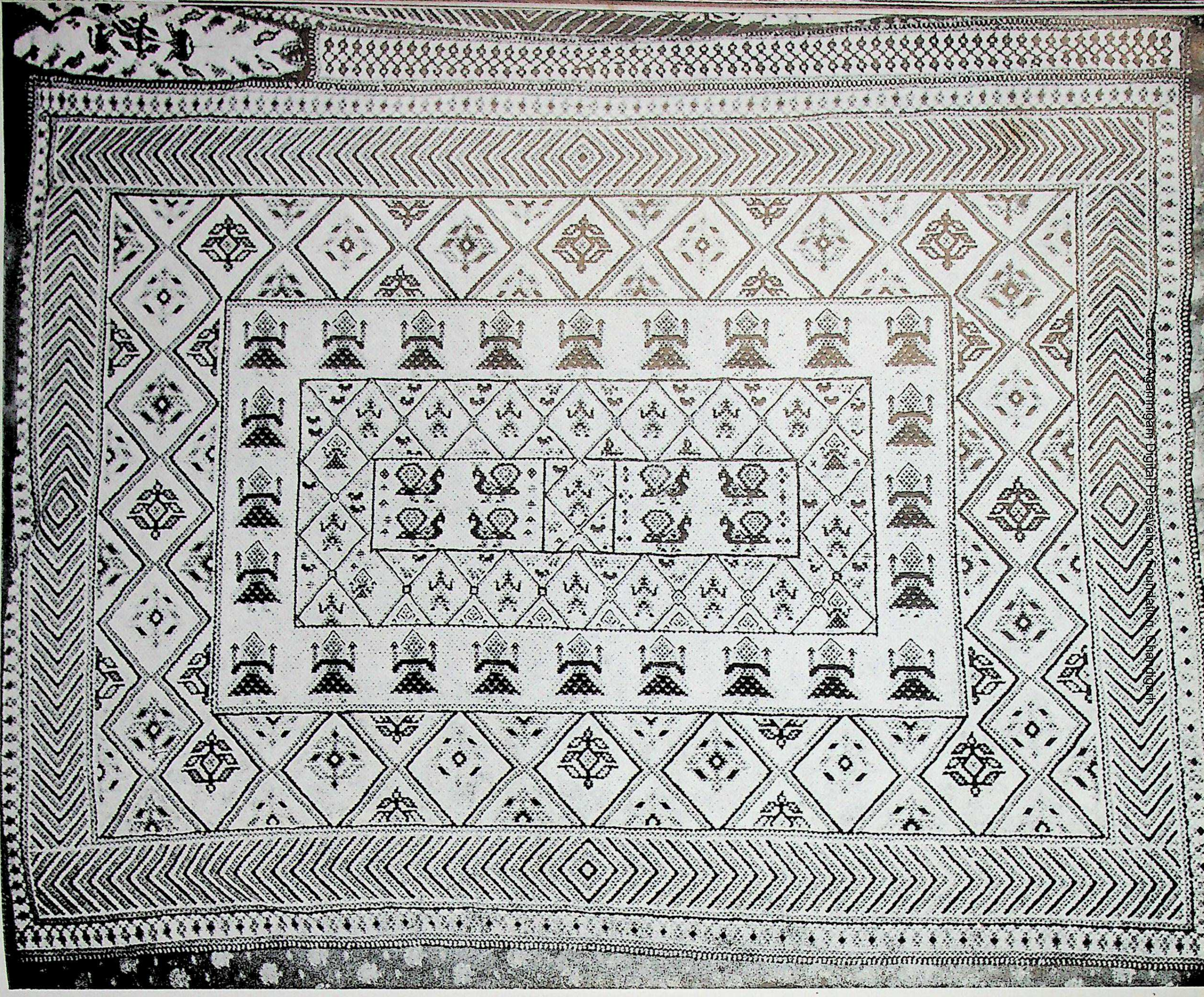
85. A *chakli*, Kathi school, Saurashtra, Period (Late) I A.



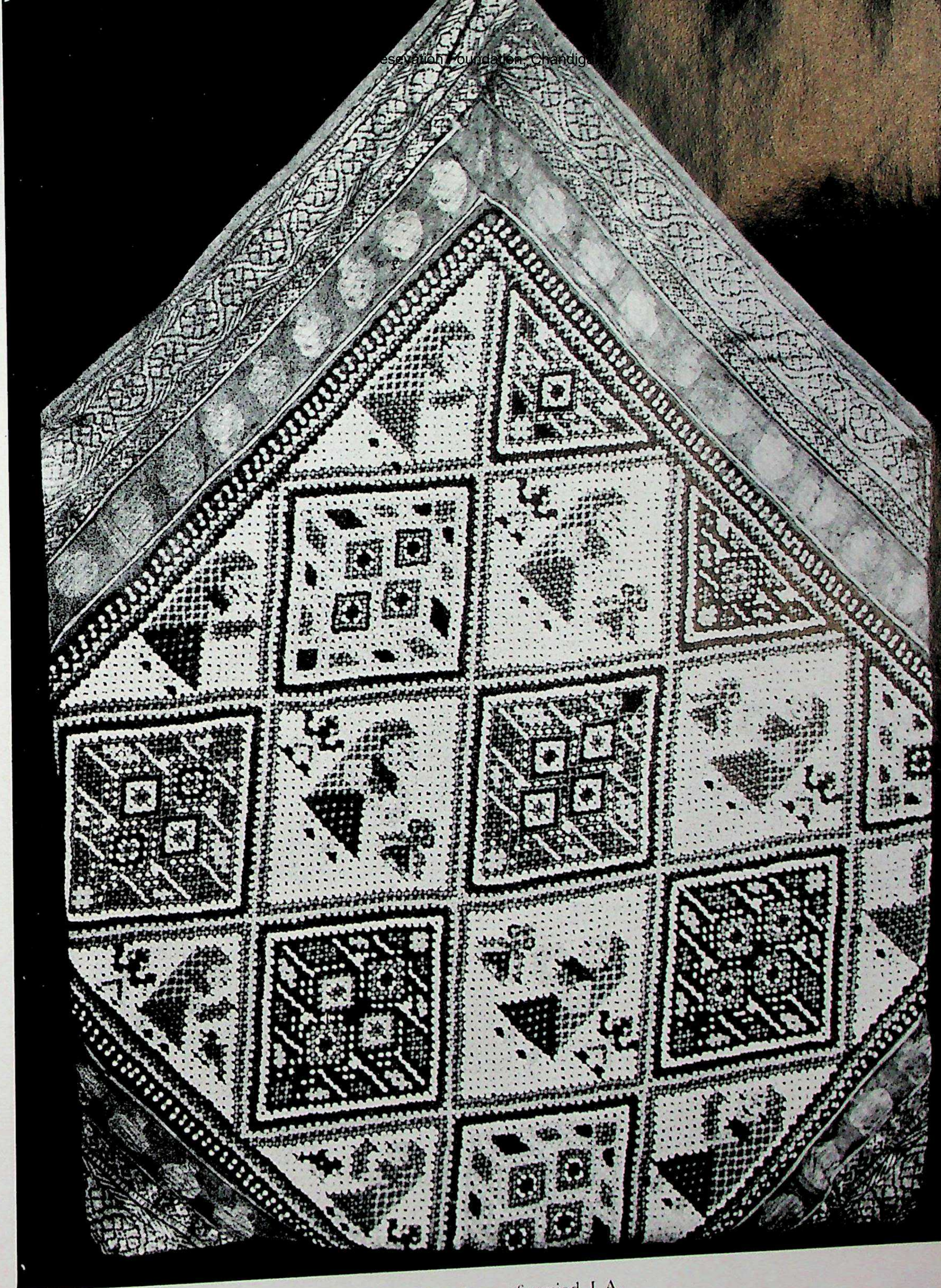
86. A *chakli*, Kathi school, Saurashtra, Period (Late) I B.

87. *Chaklis*, Kathi school, Saurashtra, Period I A.

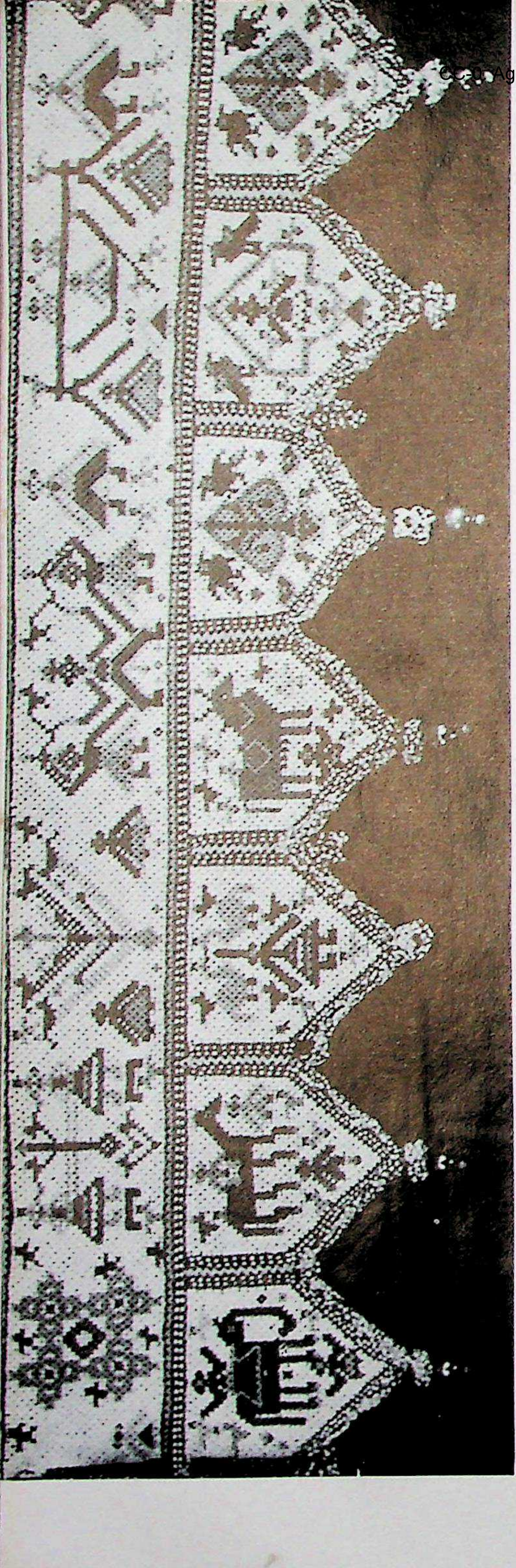


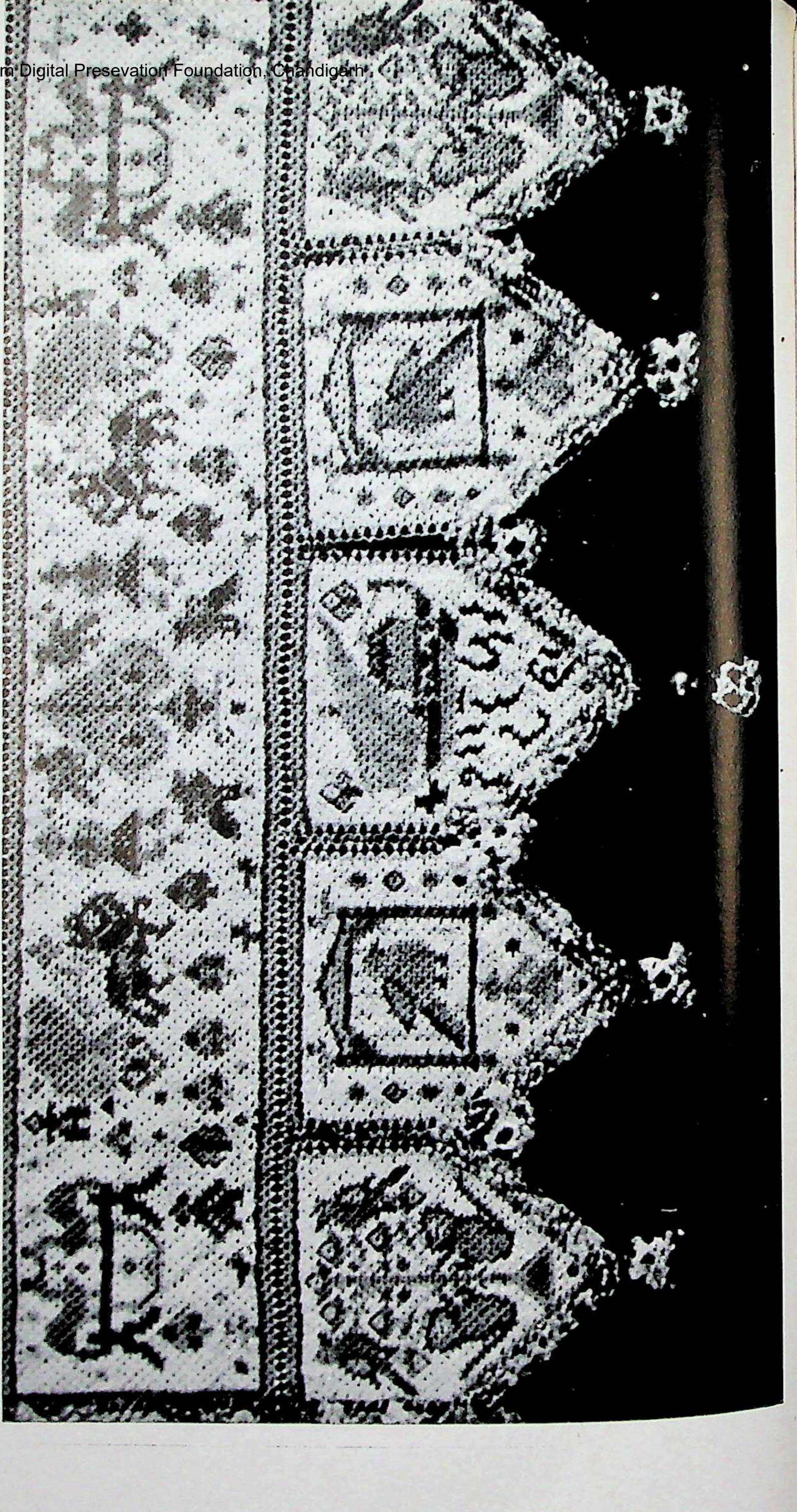


. A part
a *jhul*,
athi school,
aurashtra,
. D. 1888.



89. A purse, Kathi school, Saurashtra, late phase of period I A.





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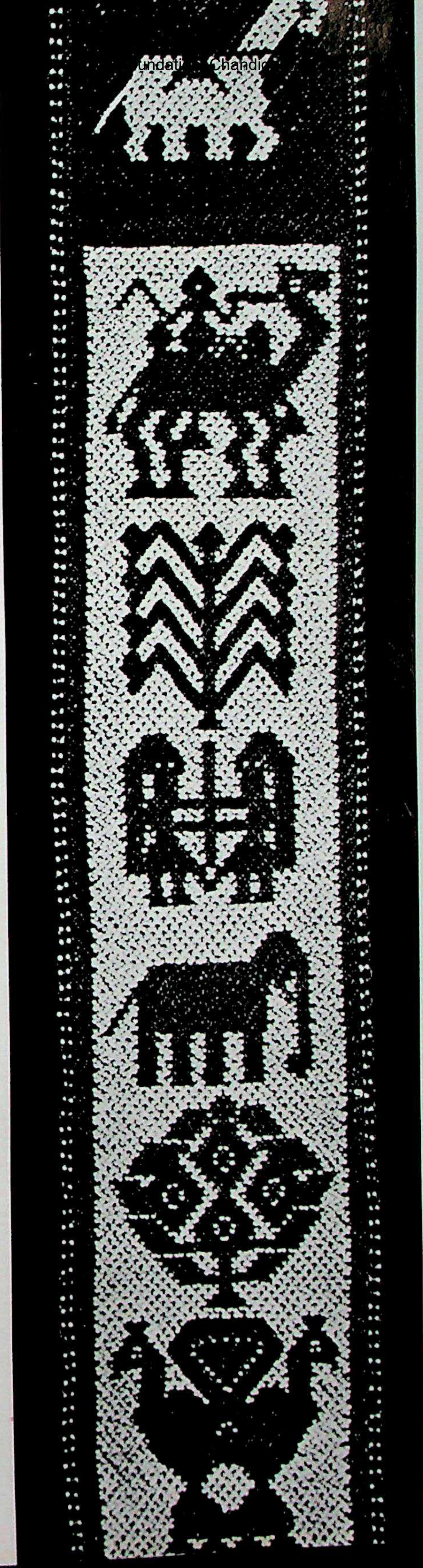
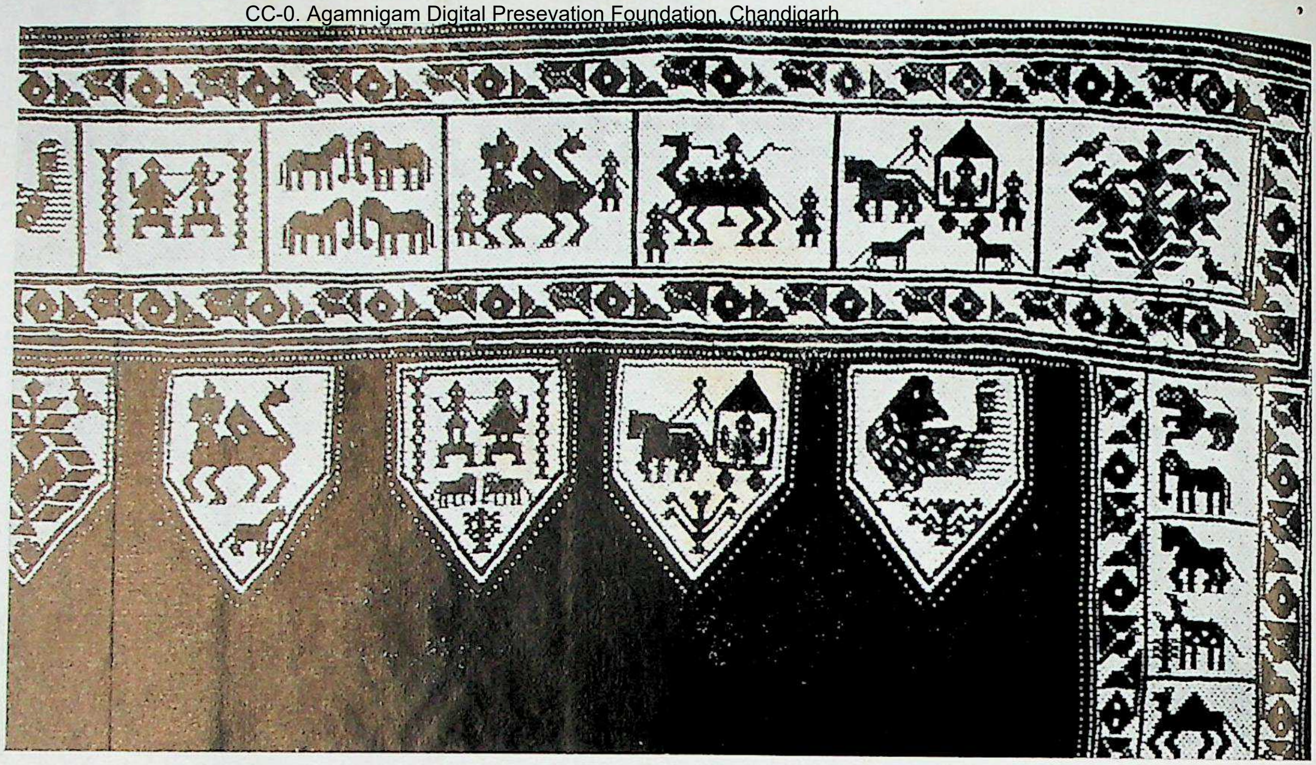
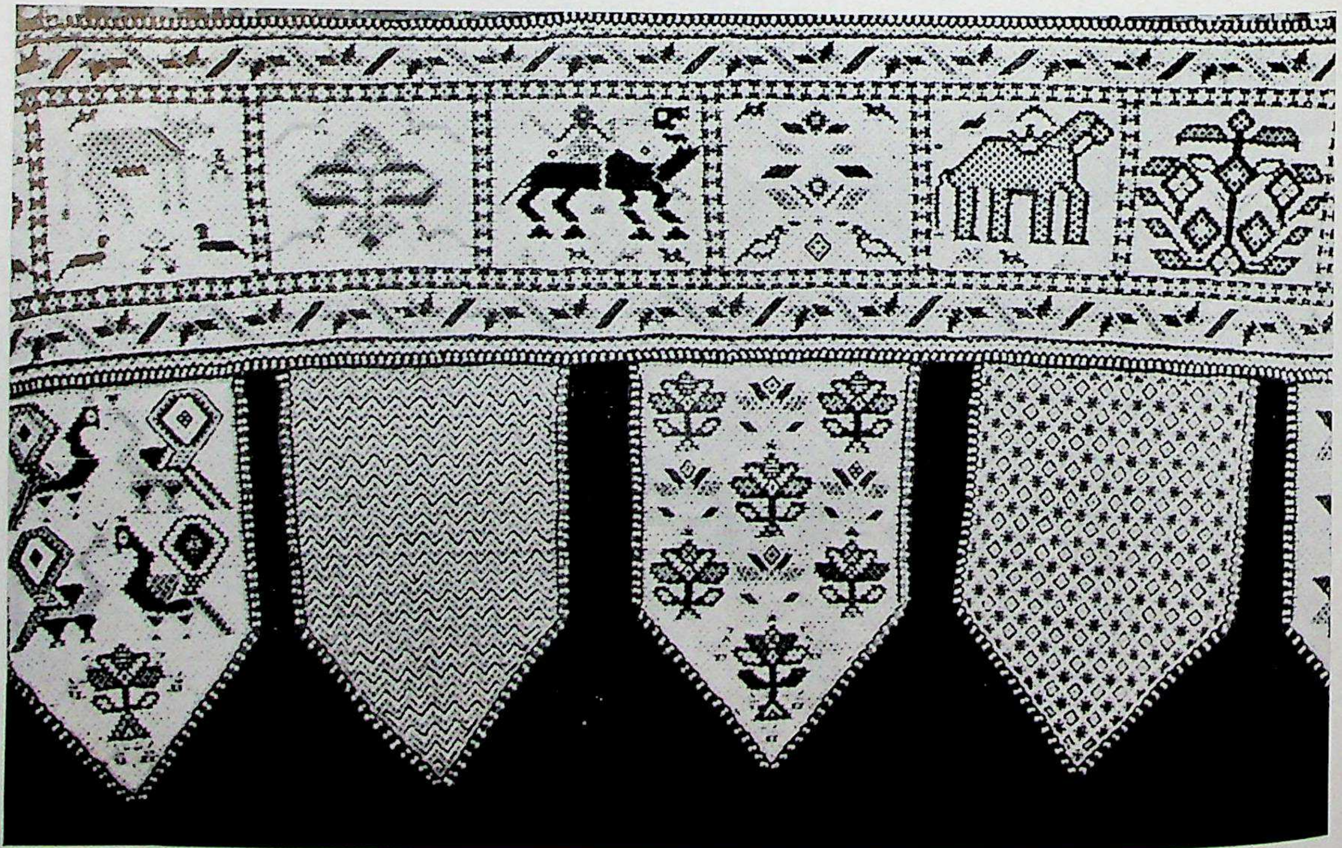


90. A *toran*, Coastal Mahajan school, Saurashtra, ca. late 19th cent. — 91. A *toran*, Coastal Mahajan school, Saurashtra, ca. latter half of 19th cent. 92. *Sakhia*, Kathi school, Saurashtra, late phase of period I A.

93. A part of a *sakh-toran*, Kathi school, Saurashtra, late phase of period 1 A.



94. A part of a *sakh-toran*, Kathi school, Saurashtra, late phase of period 1 A.



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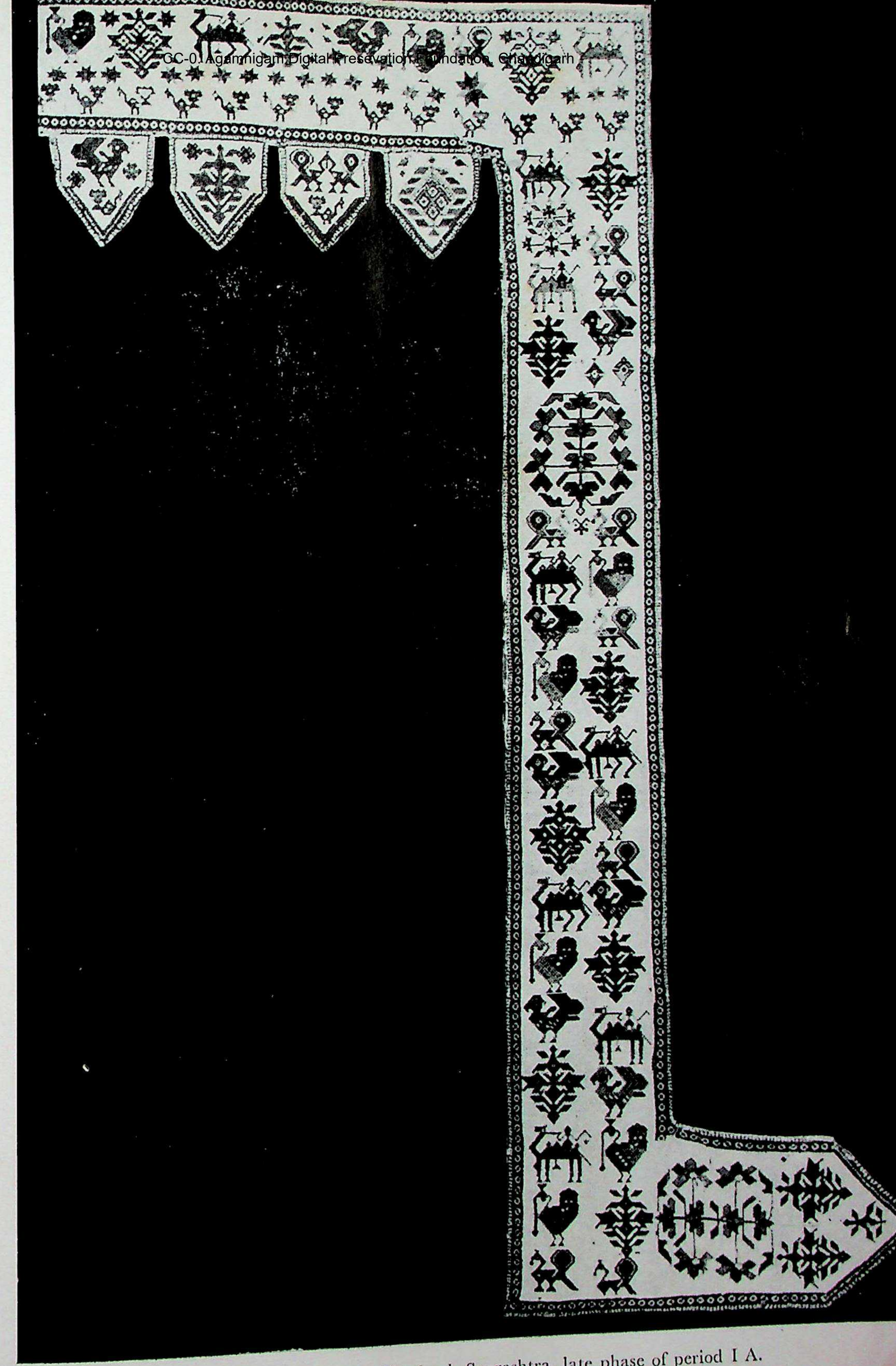
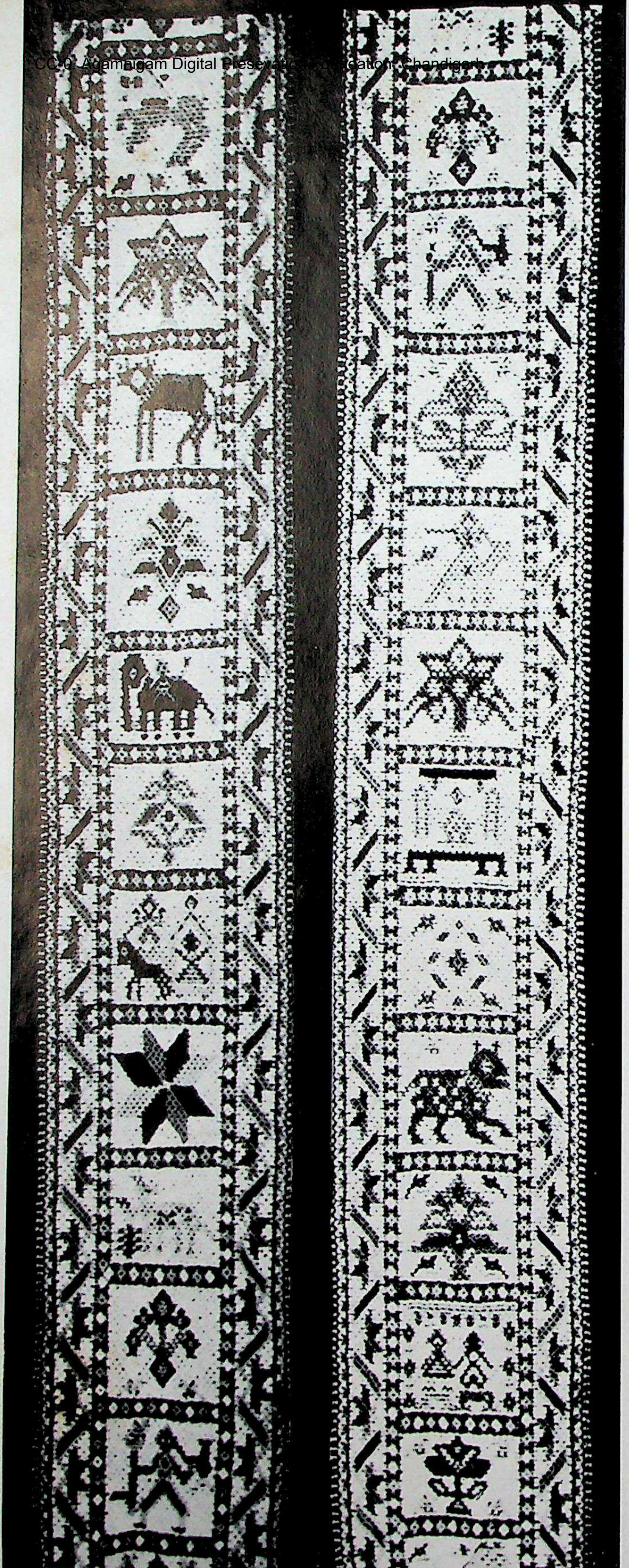


95. A half portion of a *sakh-toran*, Kathi school, Saurashtra, late phase of period I A.



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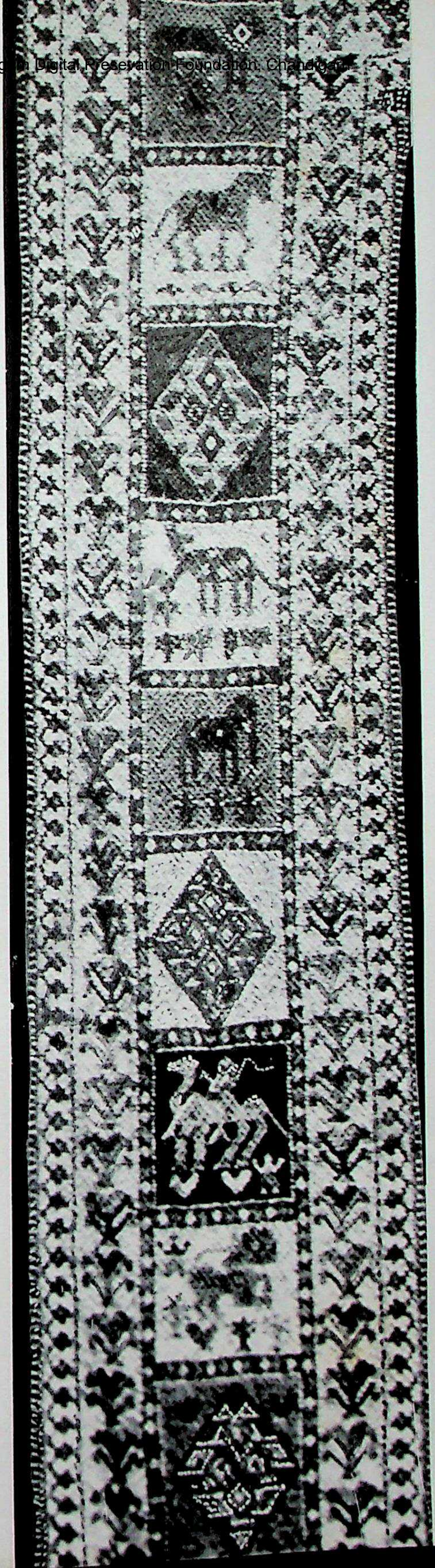

96. *Sakhias* of a *sakh-toran*, Kathi school, Saurashtra, late phase of period I A.— 97. *Sakh* of a *sakh-toran*, Kathi school, Saurashtra, Period I B.

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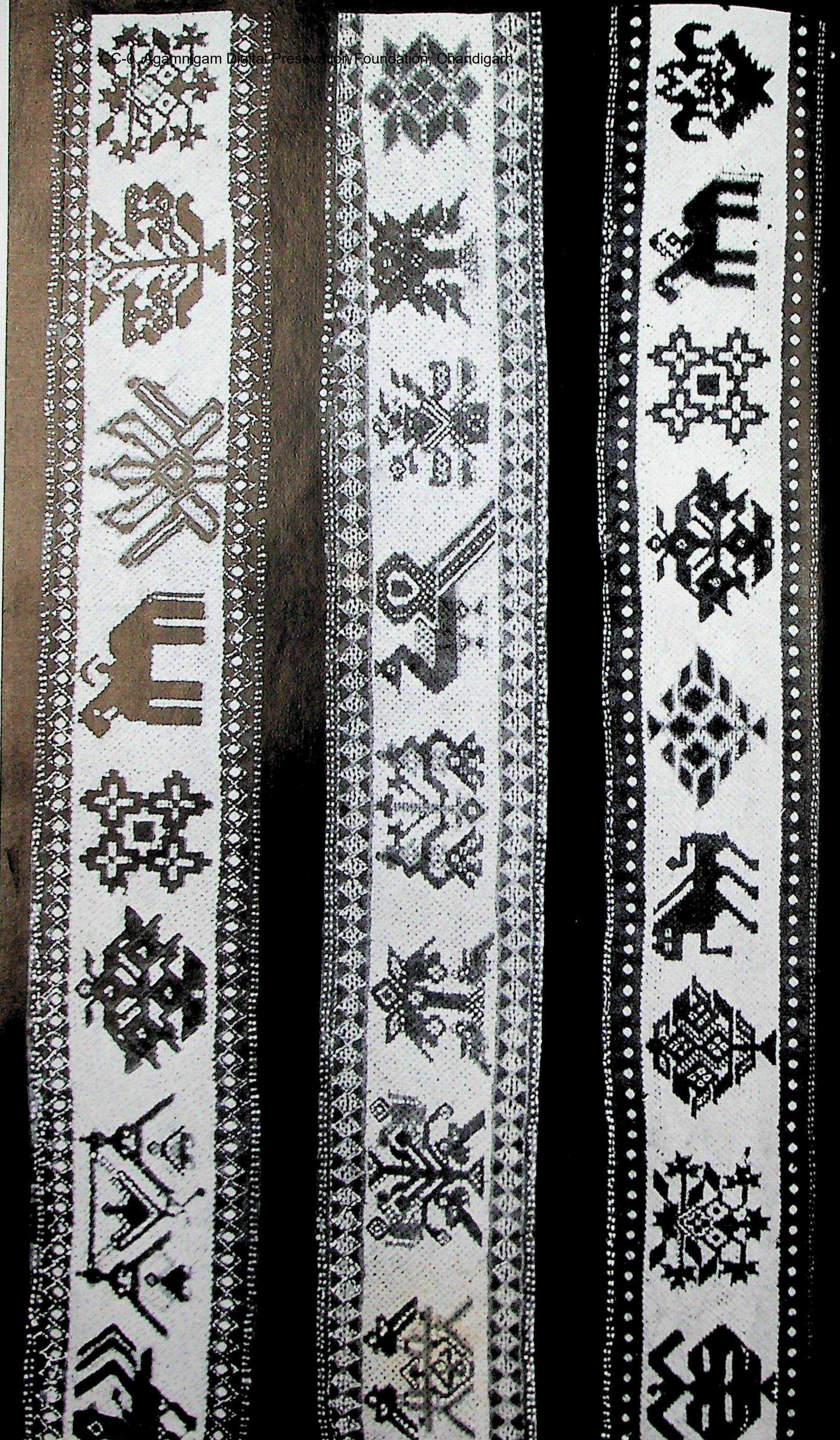
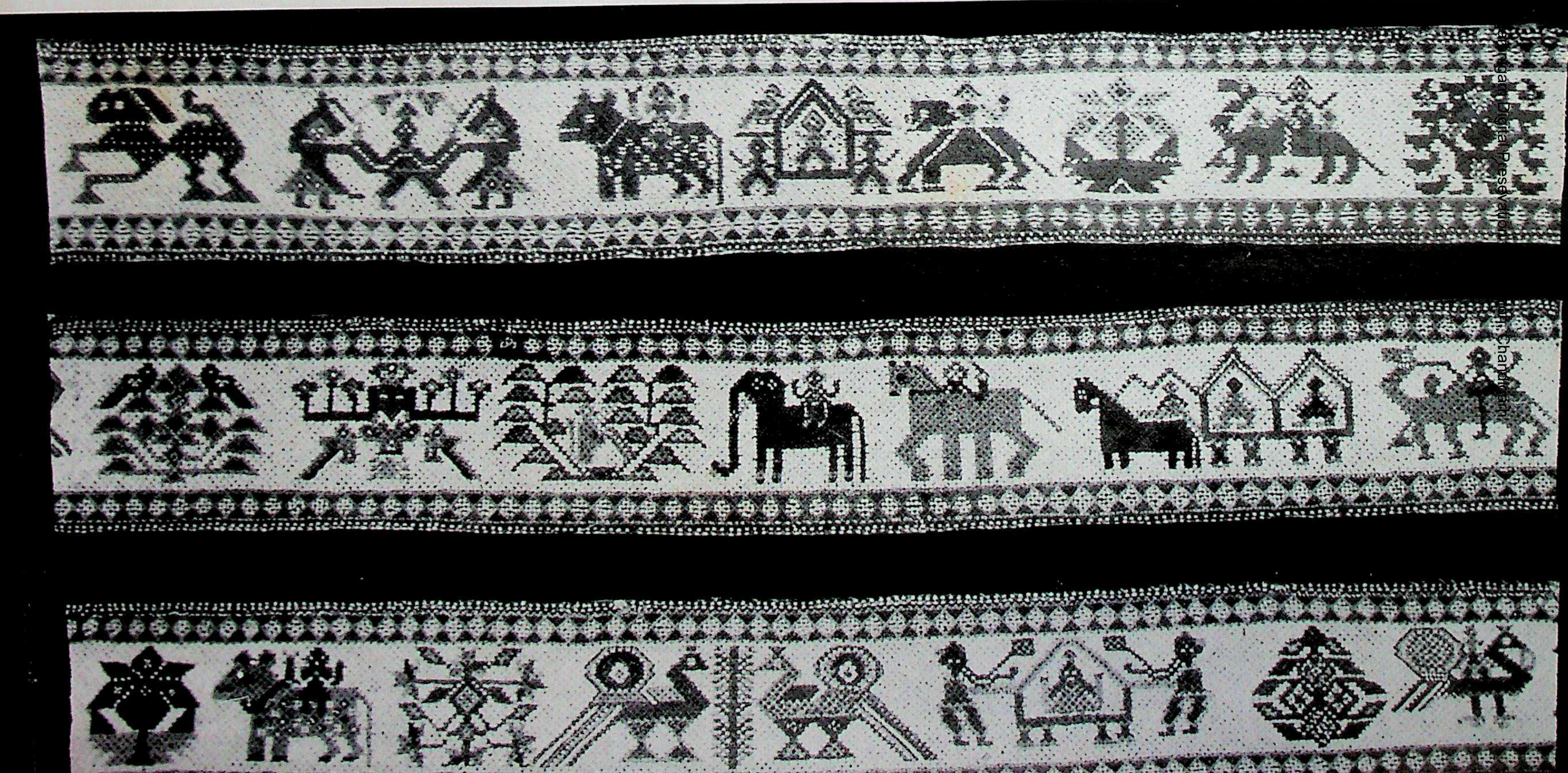


8. Portions of *pachhitpatis*, Kathi school, Saurashtra, late phase of period I A.

99: Portions of a *pachhitpati*, Kathi school, Saurashtra, late phase of period I A.



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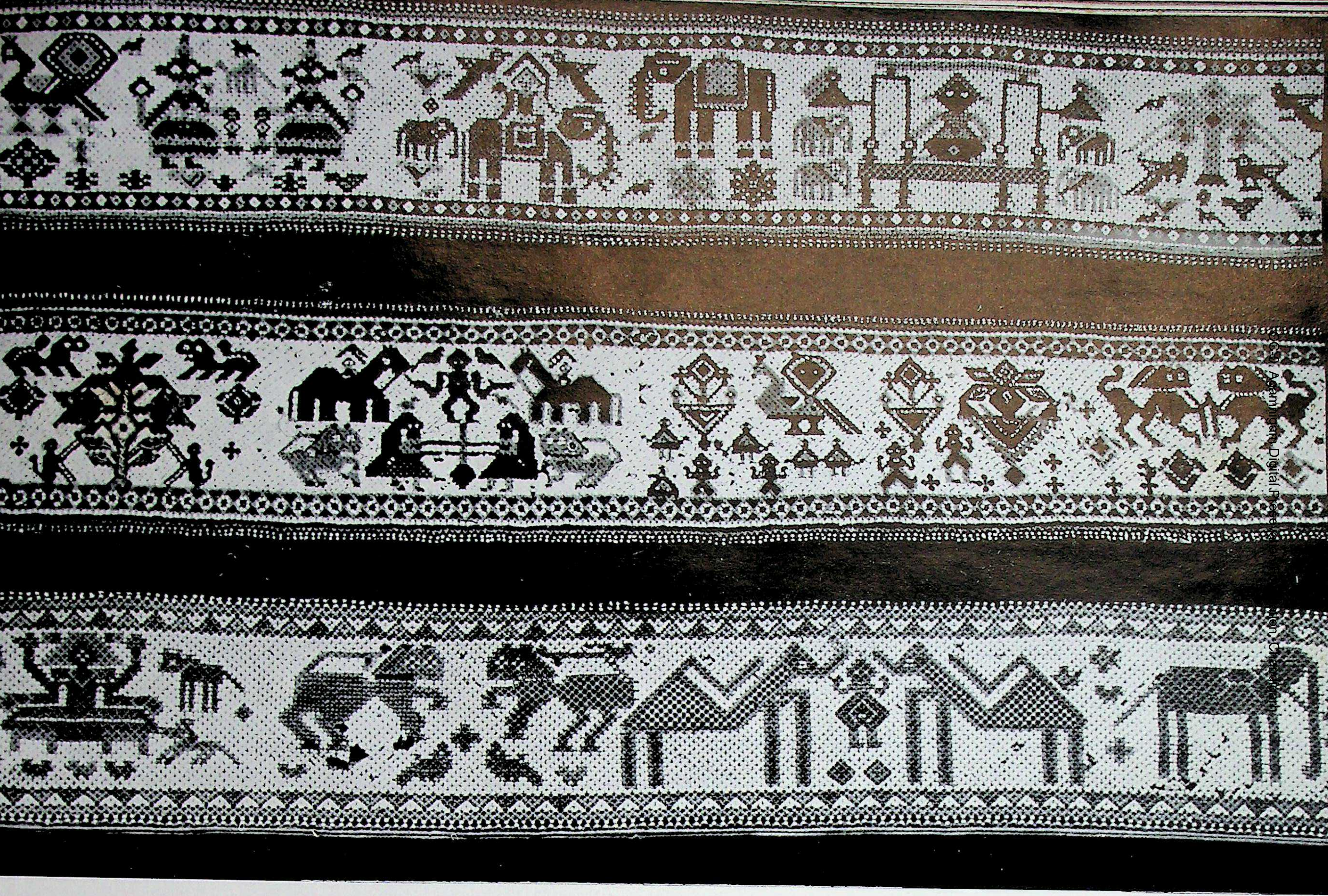

00. *Pachhitpatis*, Kathi school, Saurashtra, Period I B.

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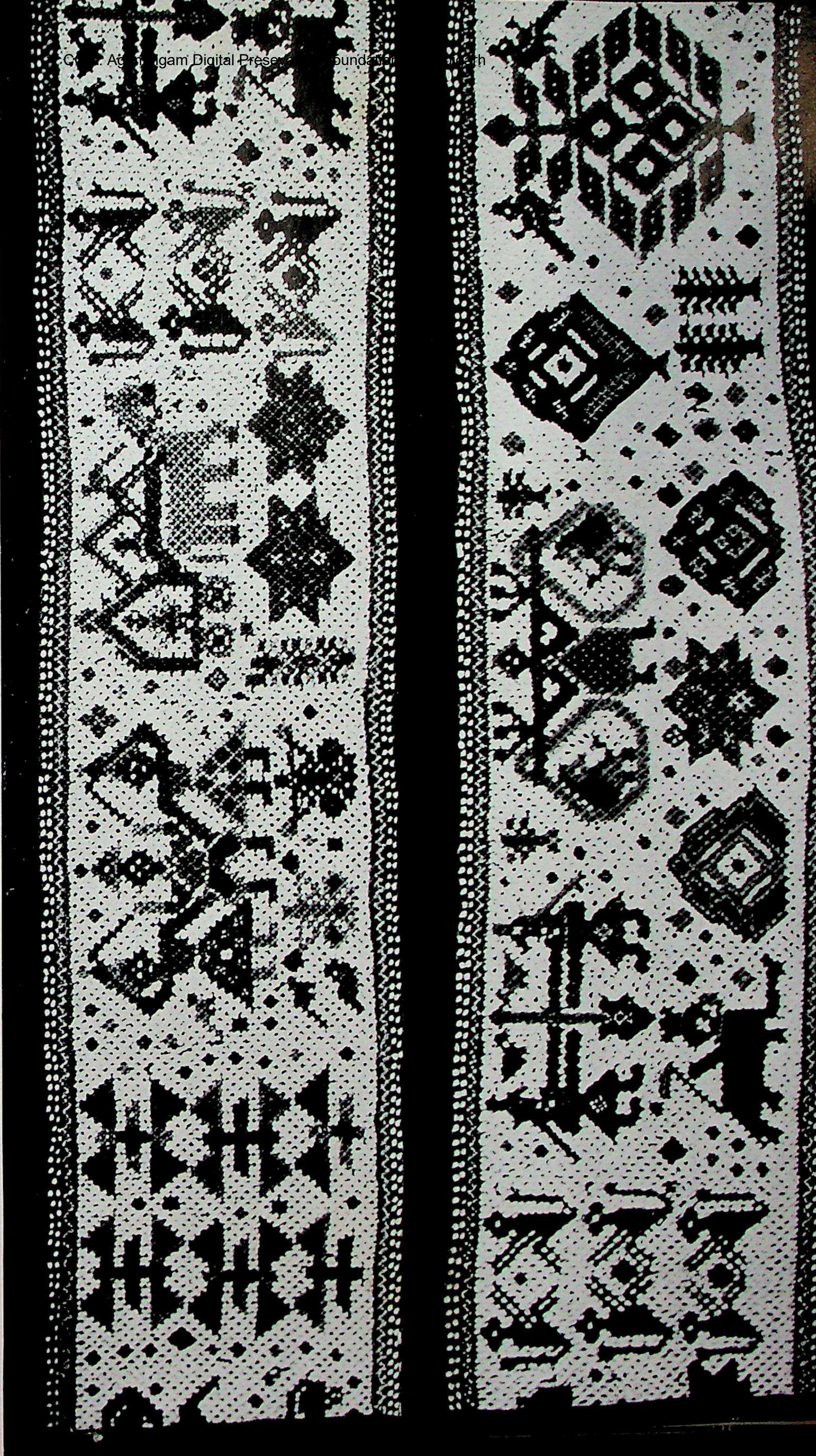

101. *Pachhilpatis*, Kathi school, Saurashtra, Period I B.

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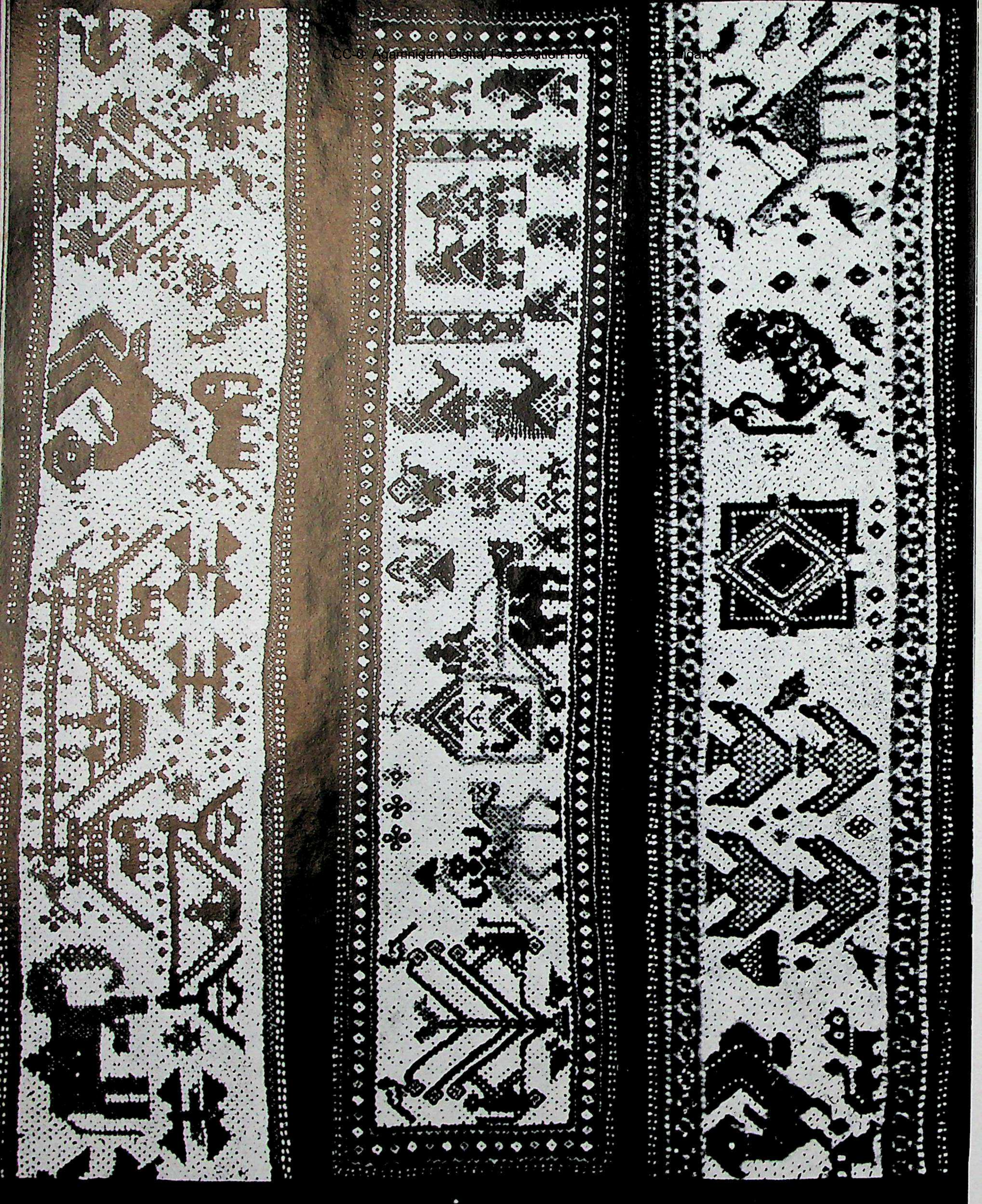
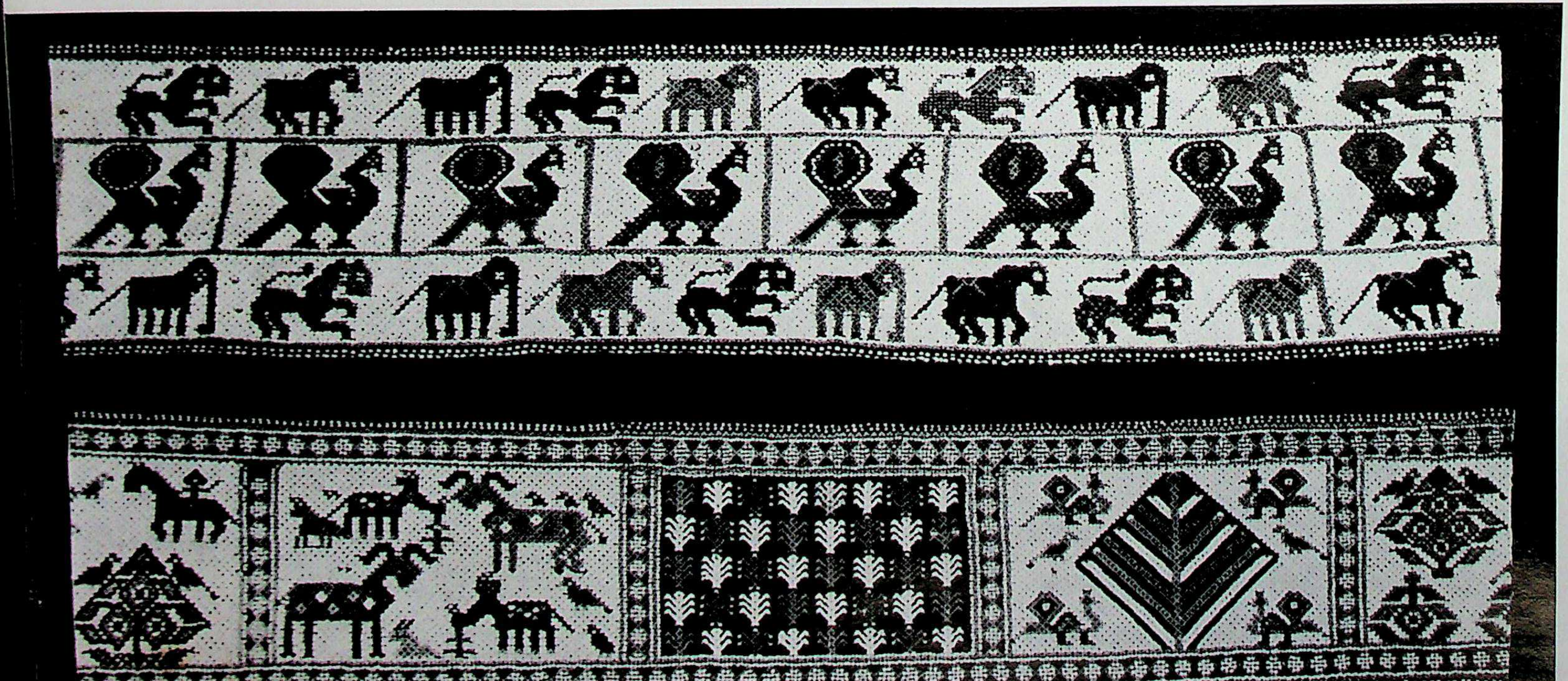


102. *Pachhitpatis*, Kathi school, Saurashtra, late phase of Period I A and I B.

103. *Pachhitpatis*, Kathi school, Saurashtra, late phase of Period I A.



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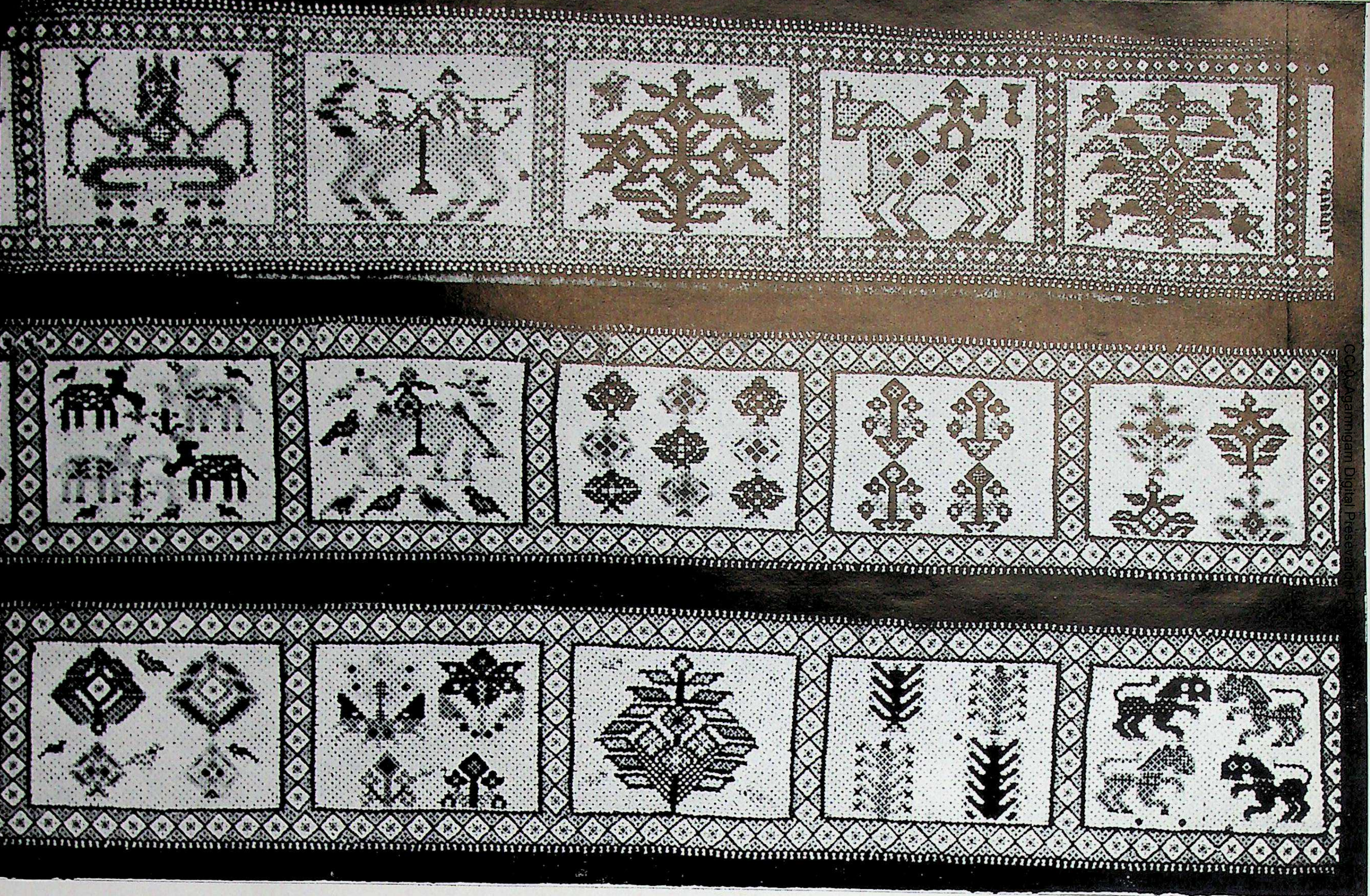
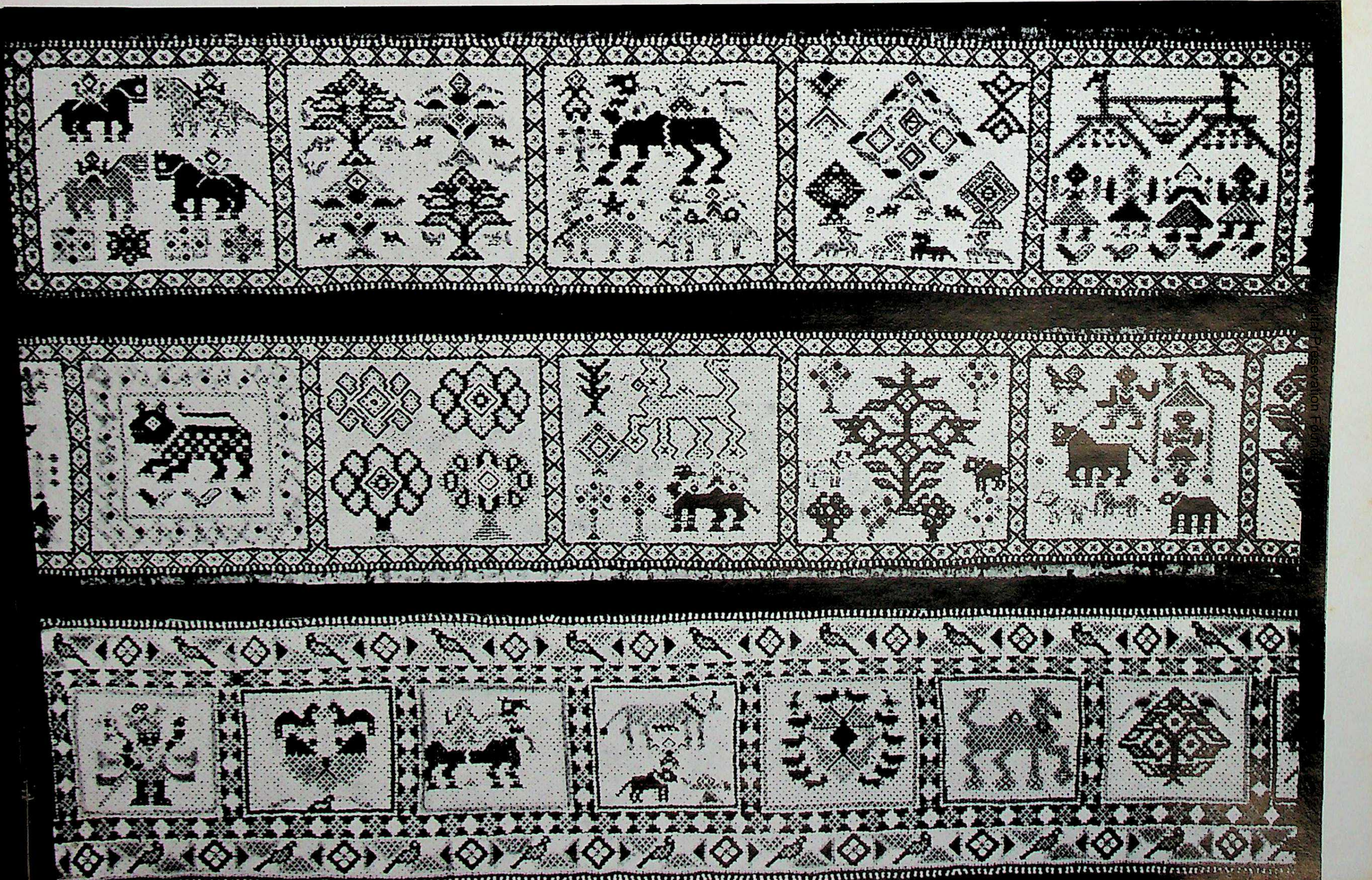
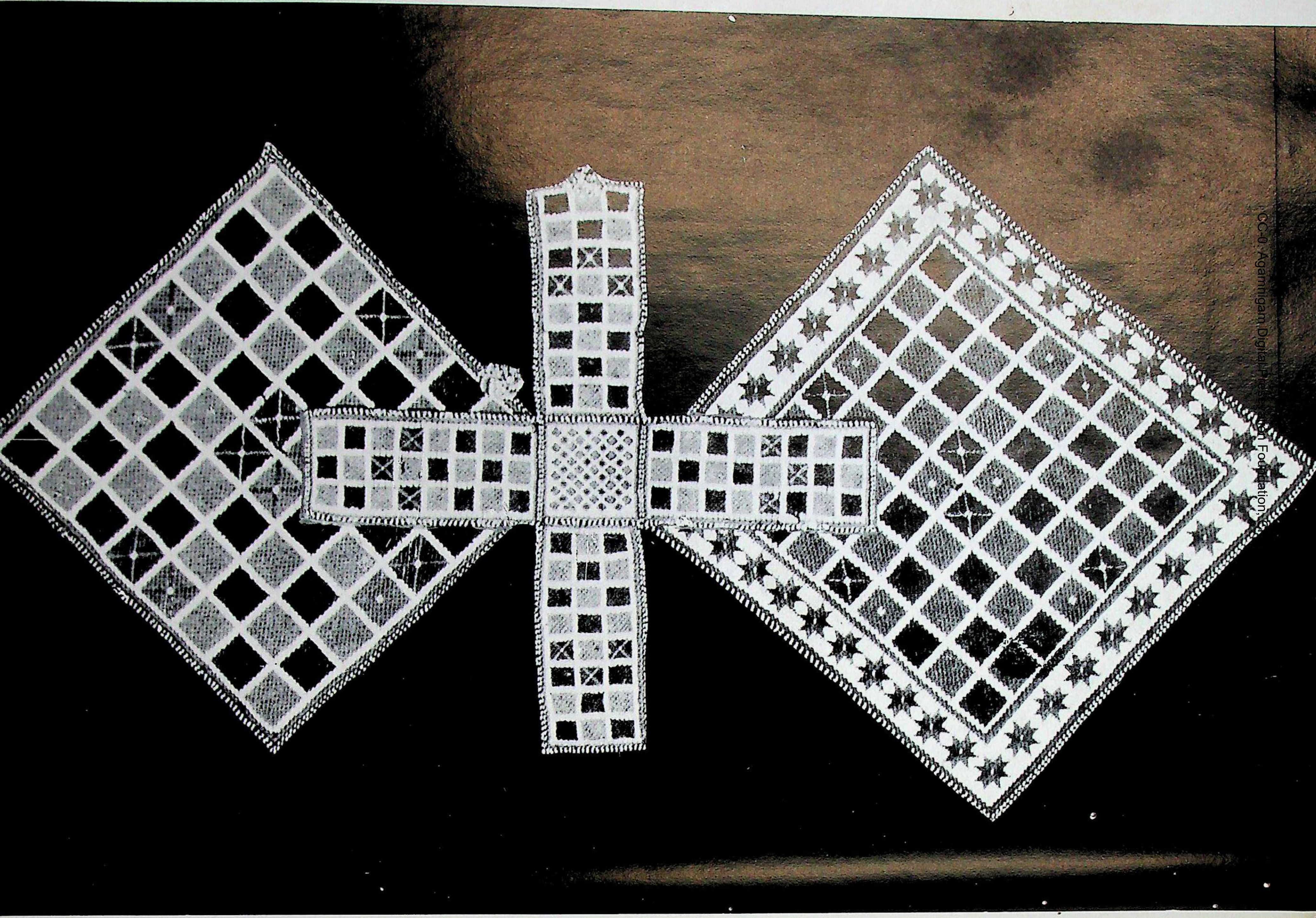


4. *Pachhitpatis,* Kathi school, Saurashtra, late phase of Period I A

105. *Pachhitpatis*, Kathi school, Saurashtra, late phase of Period I A.



06: Game boards, Kathi school, Saurashtra, Period I B.



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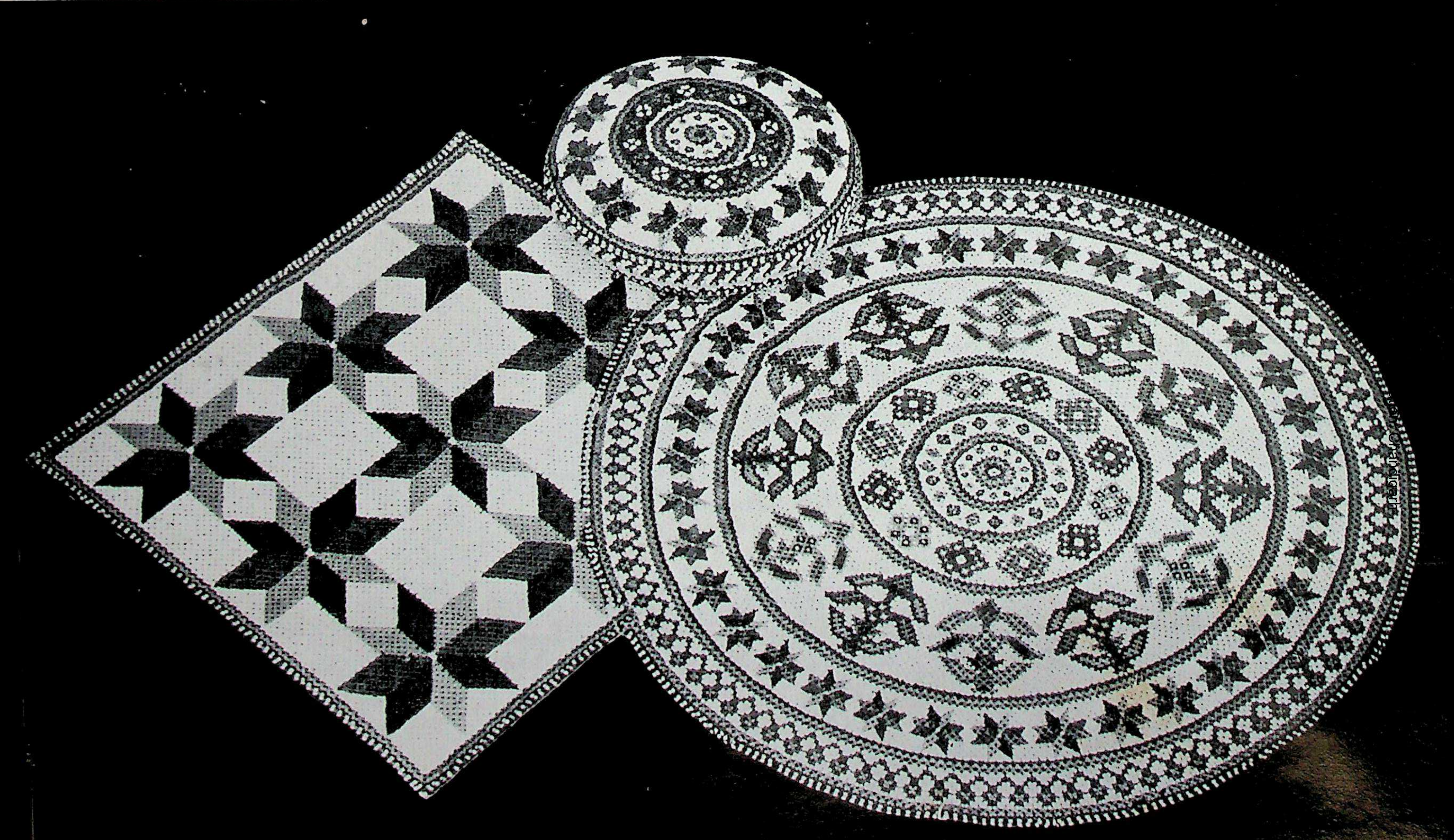
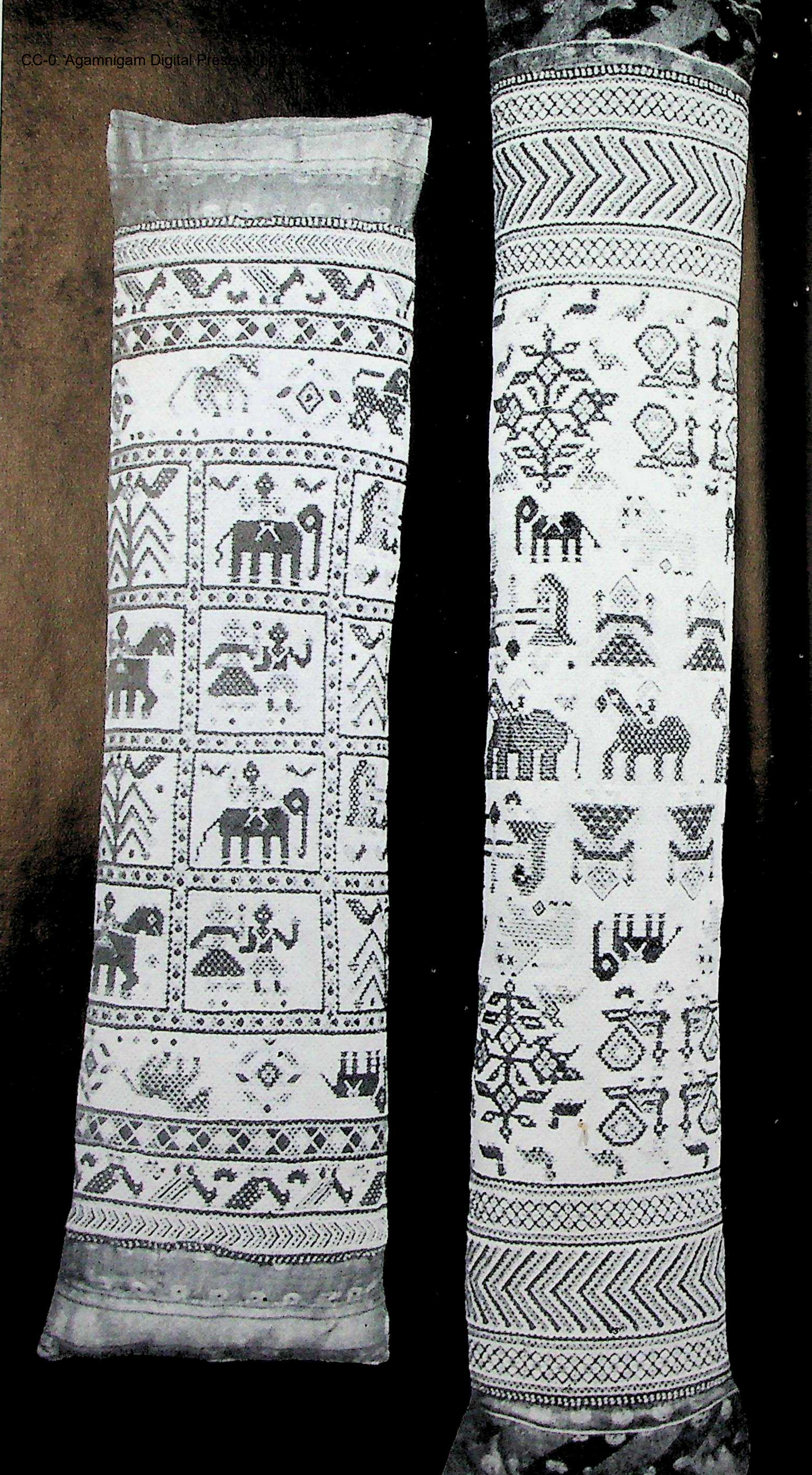
107. A *chakla*, *Galmashuriya*, and a *Golia*, Kathi school, Saurashtra, Period I A.





108. Pillows, Kathi school, Saurashtra, Period I A.

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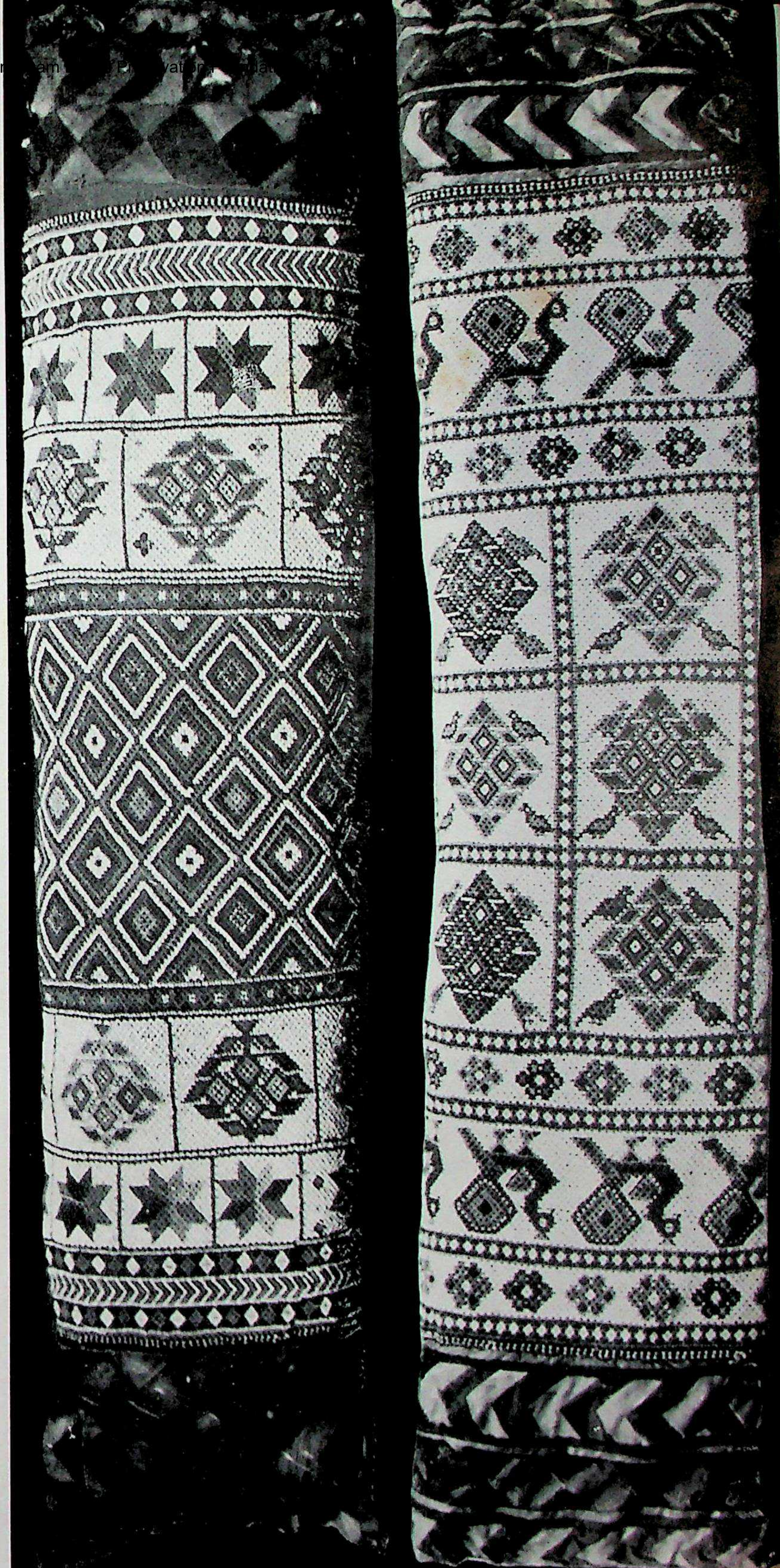
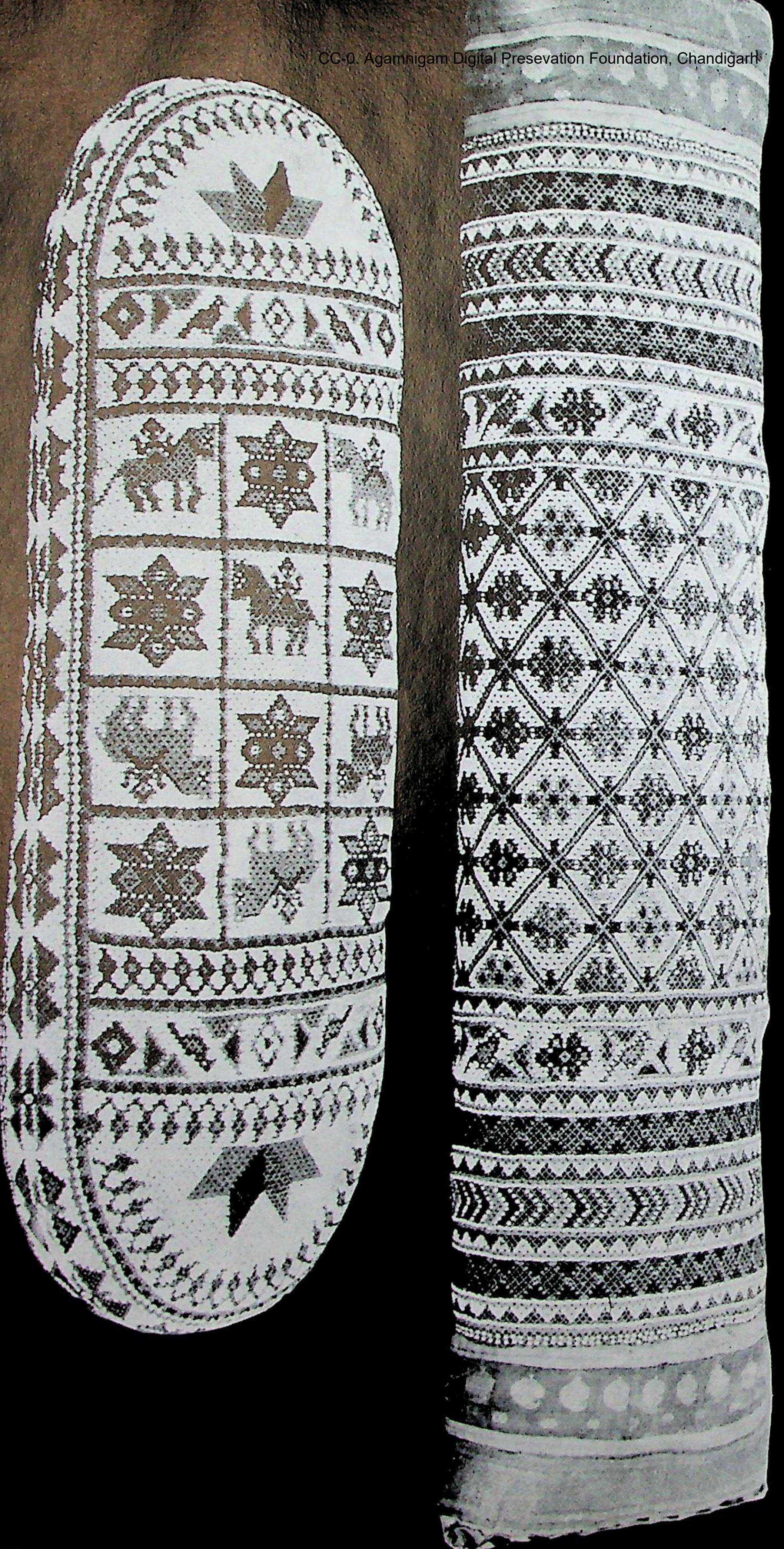
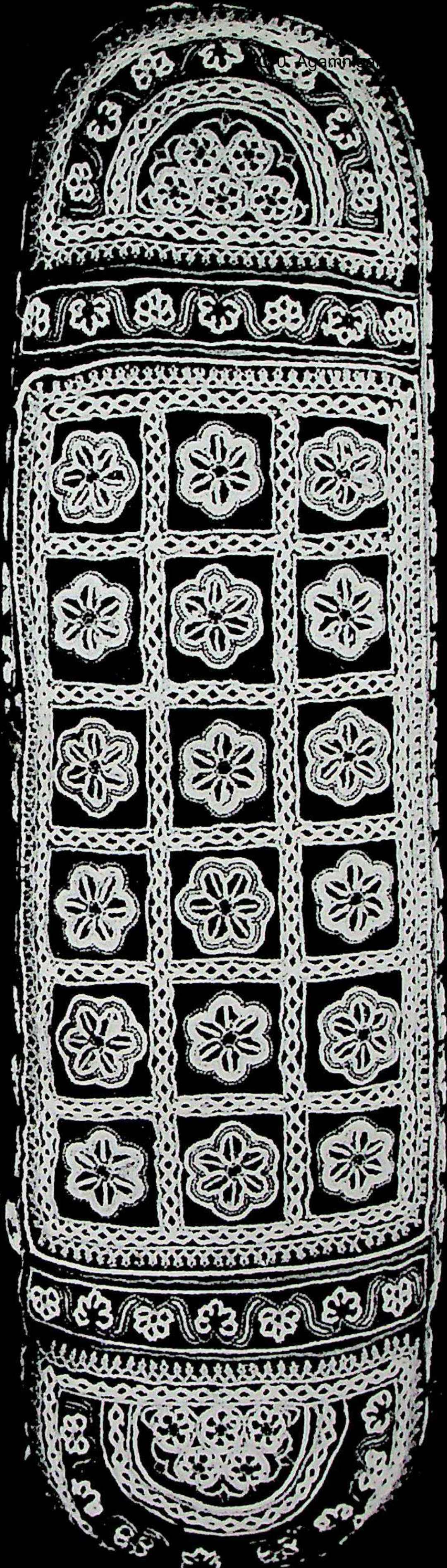


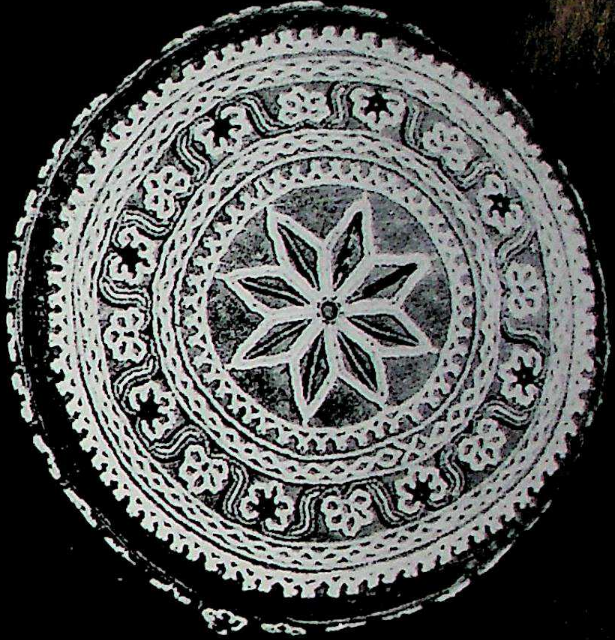
109. Pillows, Kathi school, Saurashtra, Period I B.

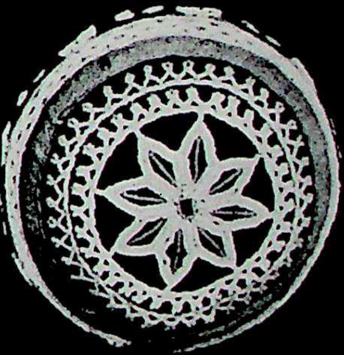


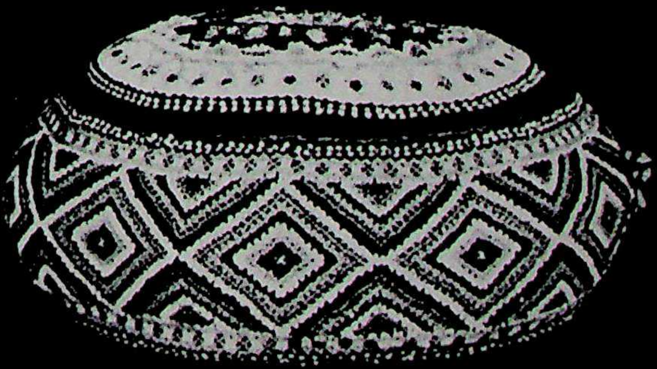
110. Pillows, Kathi school, Saurashtra, Period I B.—111. A pillow, a cushion, an *indhoni* and a *sumthia*, Saurashtra, late phase of Period I A.

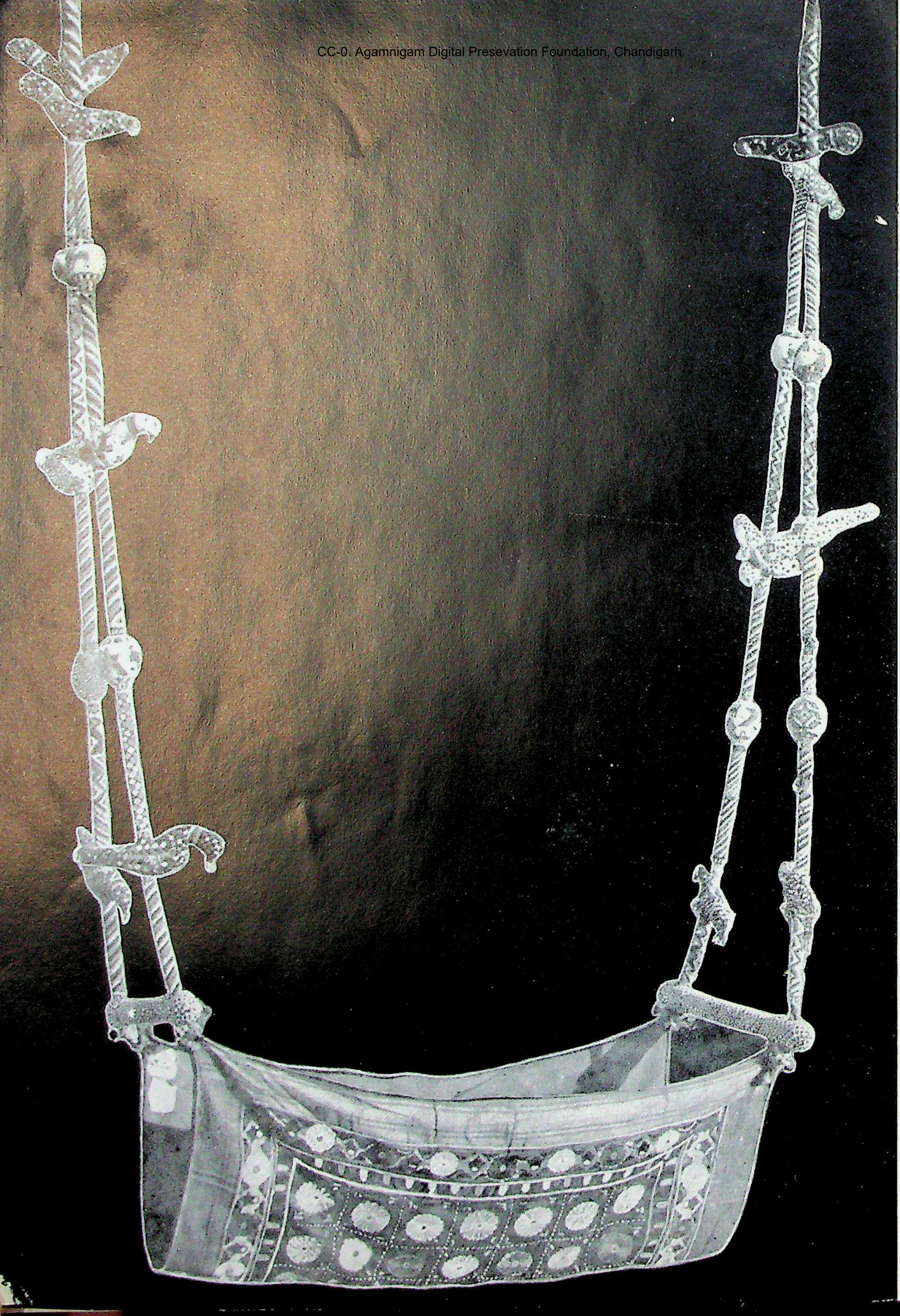
C. 0. Agamnig

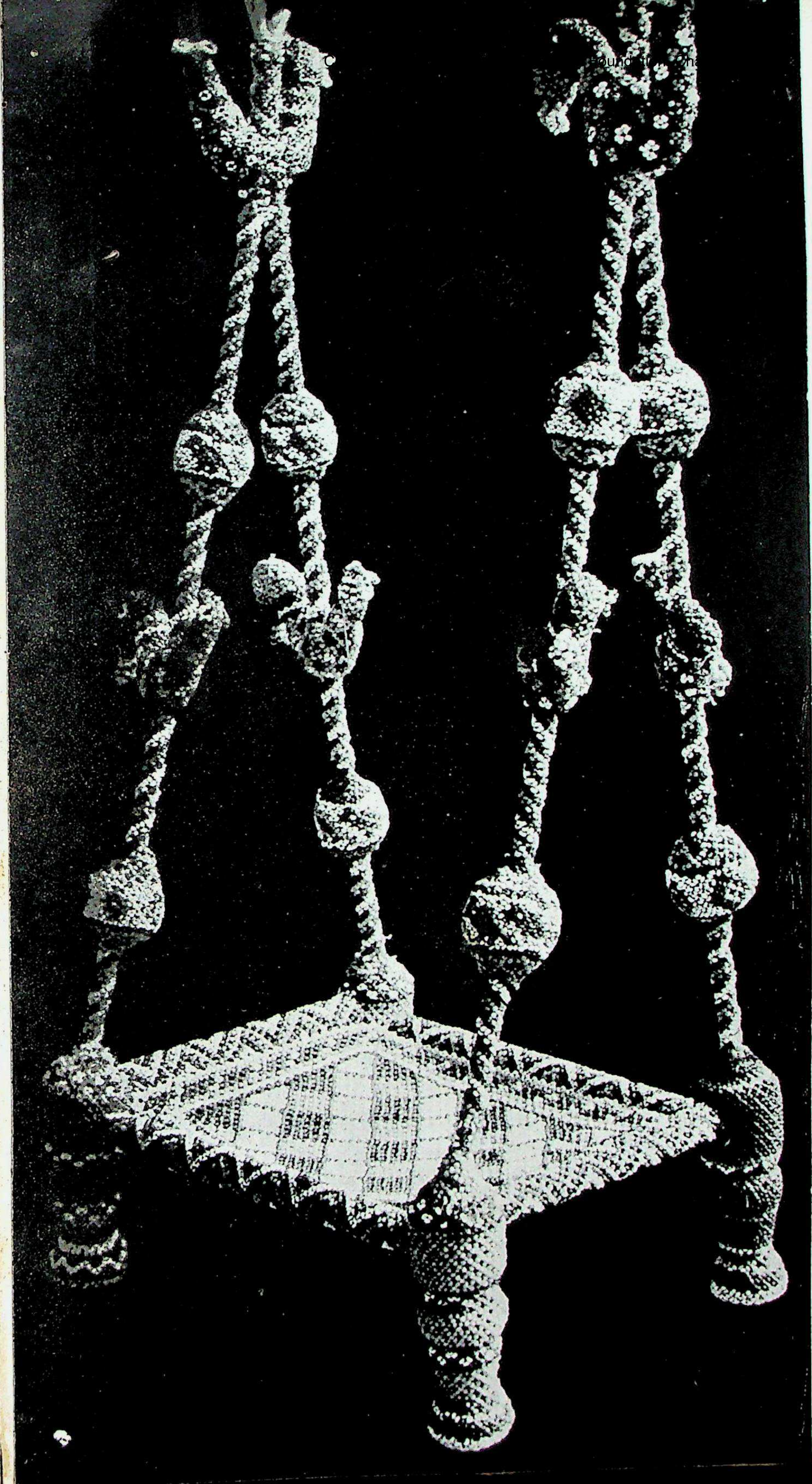






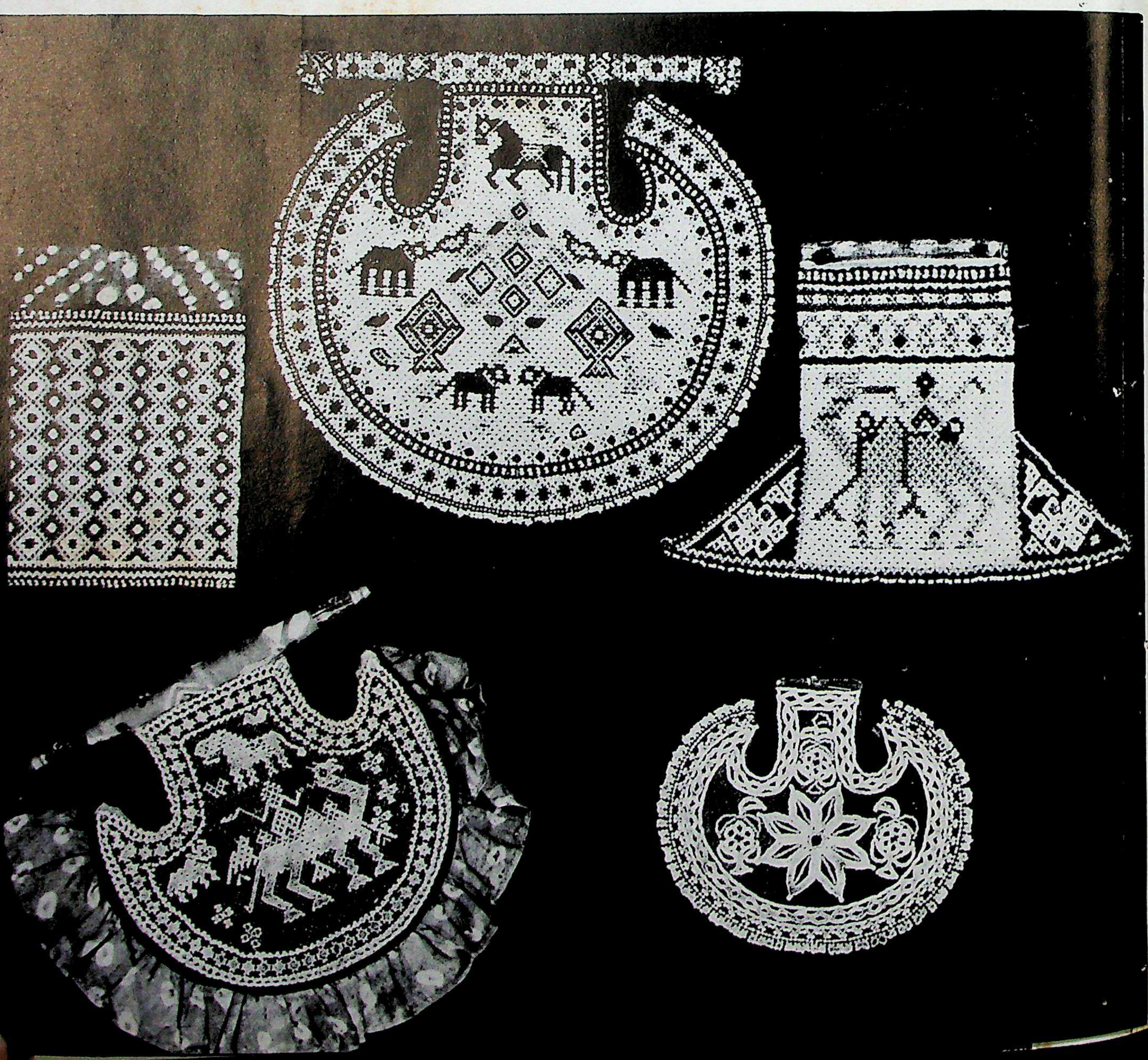




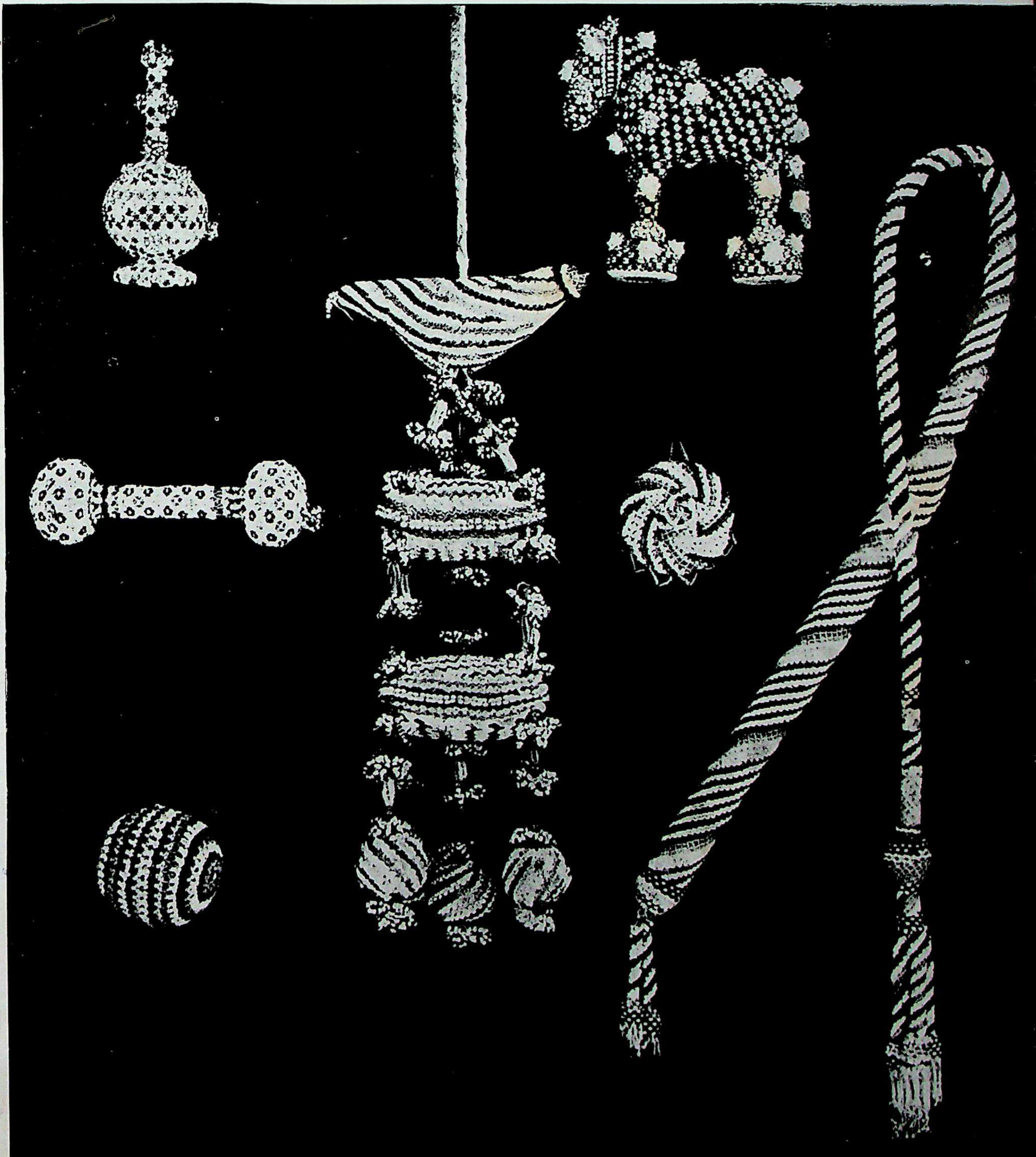


112. A hammock (cords) of Kathi school, Saurashtra, Period II.—
113. A beaded miniature cot, Kathi school, Saurashtra Period II.

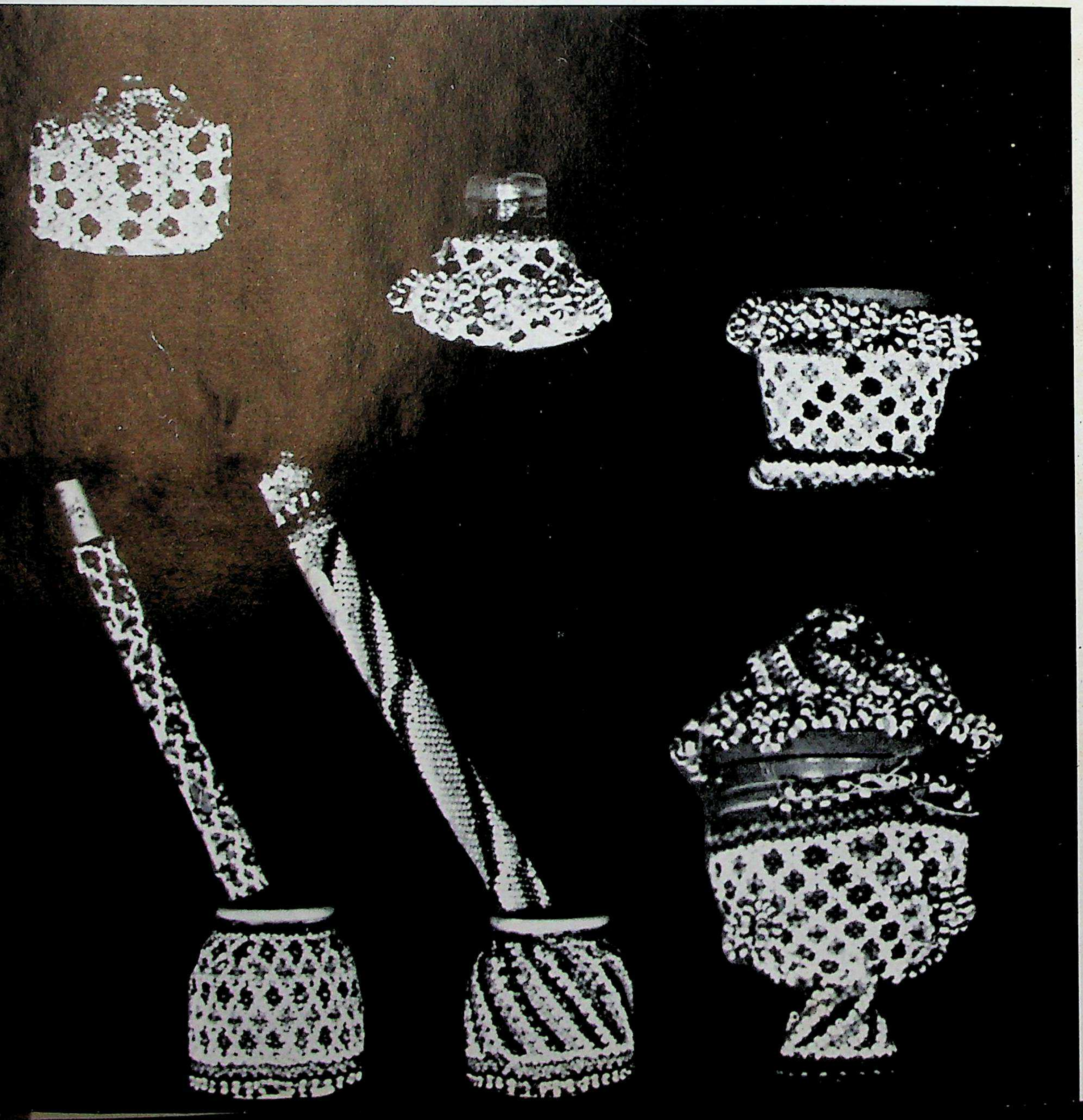
114. *Vinjhanas* and *batwas*, Kathi school, Saurashtra, Period I A.

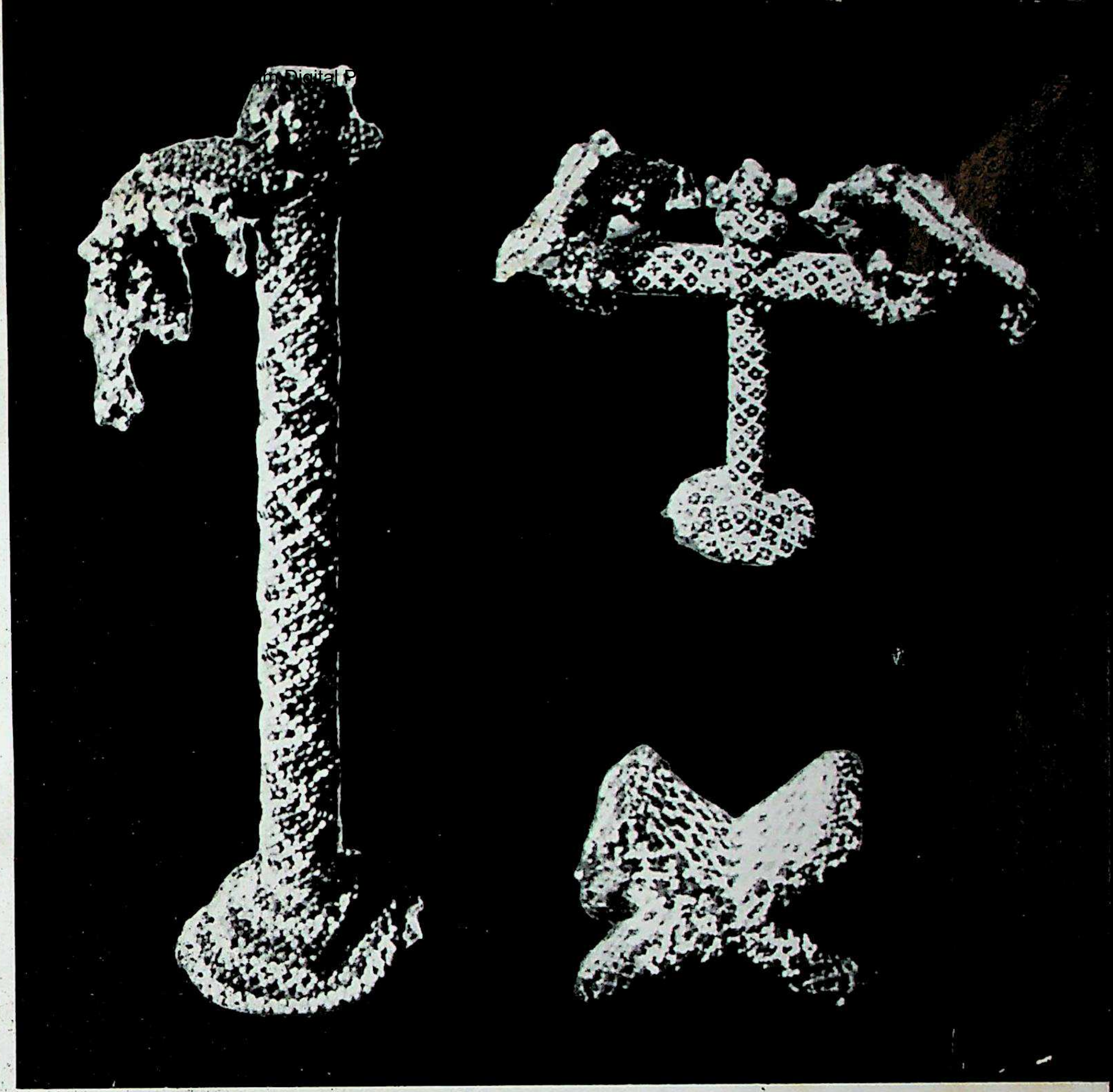


115. Knick-knacks, coastal Mahajan and Kathi schools, Saurashtra, Period I A and I B.



117. Knick-knacks, Kathi school, Saurashtra, Period II.





116. Knick-knacks, Kathi school, Saurashtra, Period II.

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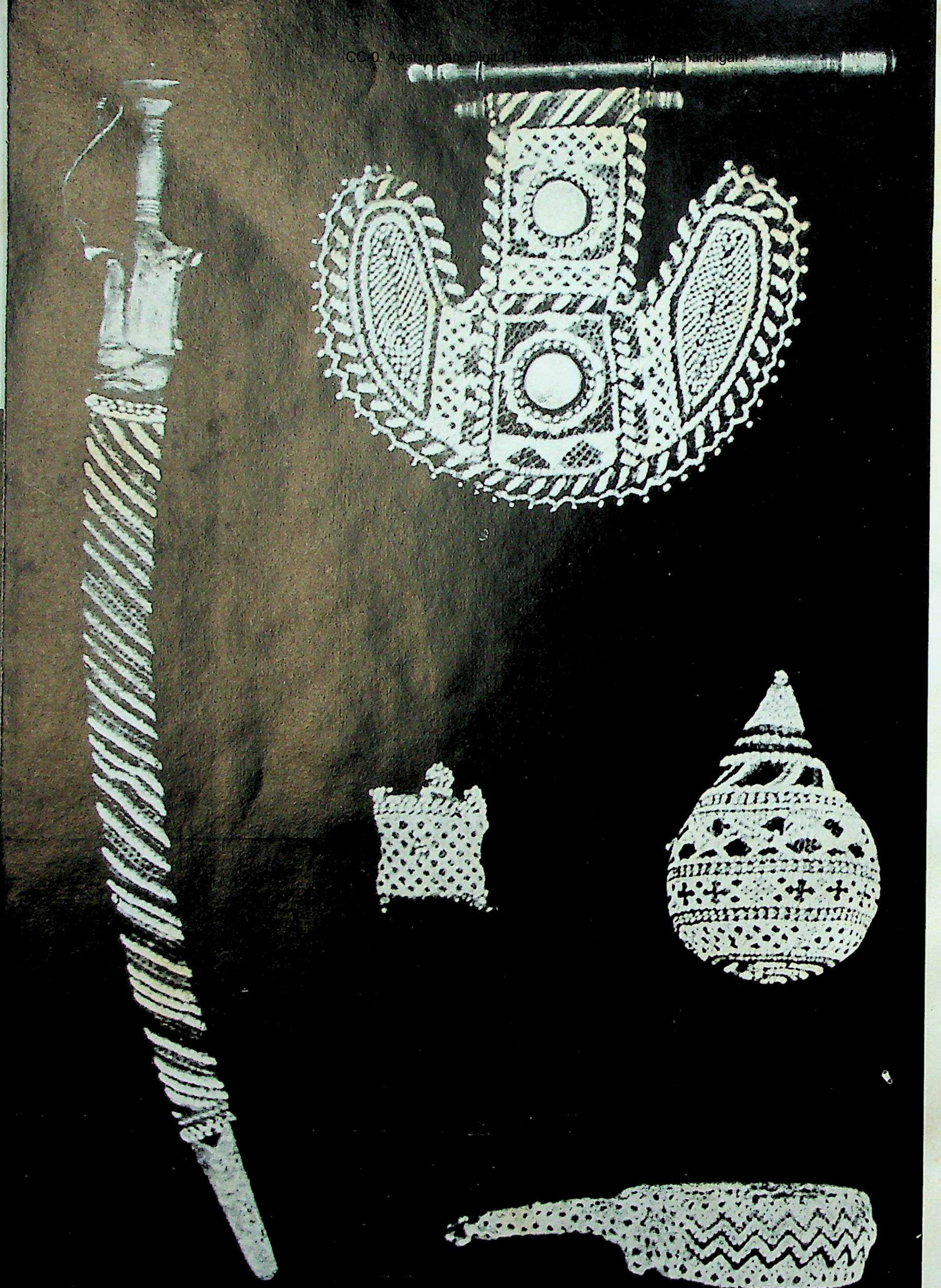

118. Miscellaneous articles. Rajput school, Kutch, Period II.